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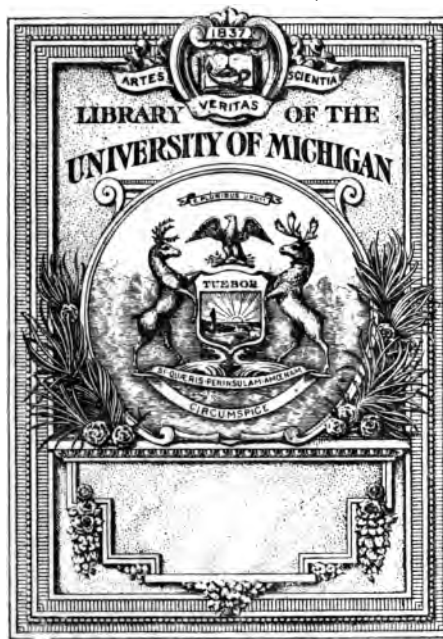
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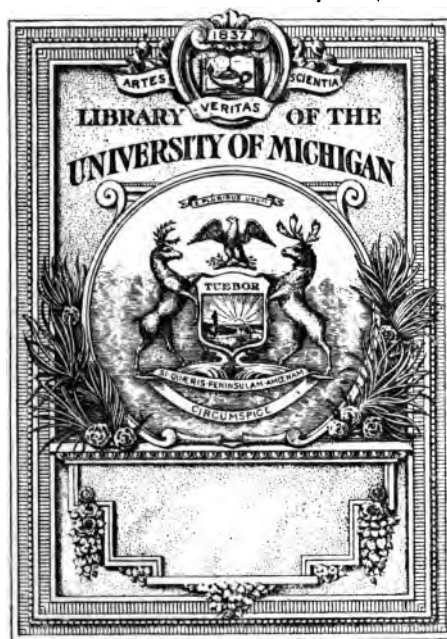
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OF
TERENCE.



THE
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OF
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THE
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OF
TERENCE.

WITH
INTRODUCTION AND NOTES.

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PREFACE.

Few if any of the Classical writers have been so often copied and edited as Terence. In nearly every considerable library in Europe one or more MS. copies exist of his works; and the name of the printed editions of his plays is legion¹. After the revival of learning he was looked on as a model of pure Latinity, and his writings were regarded as the best and most necessary of School books. Erasmus is said to have learnt all the plays by heart, and Wagner in his preface quotes the opinion of Philip Melanchthon to shew how excellent a model of style, and how admirable in moral tendency, the writings of Terence were regarded by the Scholars of that age. Of late, however, Terence has certainly been less read, and consequently less edited. Bentley's great edition of 1726 forms the starting-point for all the more recent editions; and Fleckeisen (1865) marks his variations from Bentley's text as a standard. W. Wagner's

¹ The earliest printed edition is that of Milan, 1470. The second, I think, that of Venice, 1479. I have had before me a copy of the latter.

edition (1869) presents Fleckeisen's text with very little variation, and is in fact a commentary upon it. Many will be inclined to think that in these three texts conjectural emendation has been allowed to play far too large a part. If so they may refer to Mr Parry's edition in the *Bibliotheca Classica* (1857) for an example of the opposite extreme. It is hardly too much to say that every alteration of the text is displeasing to Mr Parry, and almost every alteration *primâ facie* acceptable to Mr Wagner. Bentley's remorseless pruning-knife is well known. It is with considerable diffidence that an editor presumes to differ from a scholar of the immense learning and keenness of Bentley. But few on the other hand would always be bold enough to follow him; and it is impossible not to feel that he alters at times from failing to see the humorous point in his author's language. Not seldom, too, he alters because the author might have expressed himself better, much in the spirit of a master correcting a boy's exercise; and though perhaps he improves what he alters, the one thing necessary, *i. e.* the text such as Terence wrote it, is not always obtained.

To form a satisfactory text of Terence, the first thing necessary is a complete knowledge of the readings of the Bembine MS. This I did not possess when this edition was first prepared. Many of these readings were given by Bentley on the authority of *Faërnus*; and Wagner had given others from a copy

of Poliziano's collation, in the Oxford University Library. A complete collation has since been given by F. Umpfenbach. Though taking Fleckeisen's text in the main, I have yet retained the older reading, where using my best consideration I have come to the conclusion either that the alteration was not necessary, or not sufficiently supported by authority, or that an alteration being required, the right one had yet not been hit on¹. Since the publication of Wagner's edition, Madvig's *Emendationes Latinæ* have appeared, containing several important emendations and remarks on the text of Terence. These I have referred to in my notes. As to my Commentary, which has been written with a view rather to illustrate the meaning of Terence than to discuss the genuineness of the text (though that subject could not be wholly omitted), I have had before me various works from all of which I have learnt much. The edition of Westerhovius (1726) contains the opinions of the ancient grammarians, that of Stallbaum (1831) contains nearly all the illustrative matter used by his successors. The most satisfactory help, however, to the study of an author, is a complete concordance or index: this is supplied by the Delphin edition and by Parry; and this I have used continually. Zeune's edition (1774) I have not seen.

¹ My text differs from Fleckeisen's in the following places: v. 5, 53, 112, 154, 169, 185, 216, 227, 232, 253, 238. After 289 signs of lacuna omitted. 290, 300, 402, 458, 538, 597, 612—13, 628, 645, 818, 854, 997, 1006.

I have referred my readers from time to time to the Latin Grammars of Zumpt (translated by L. Schmitz, 3rd edition), Roby, and Key; and to the Appendices of Ramsay's *Mostellaria*, which contain a mine of information as to the language of the comic poets, though unfortunately left by their distinguished author in a state of only partial arrangement. I am afraid many students, especially the younger, seldom avail themselves of references. But to teachers they are often very valuable, and to them I commend such as I have been able to supply.

The best commentary perhaps is a translation. But its presence unfits a book for school use, and therefore I have separated mine from the text and notes. The biography is translated from Roth's text.

Now that the University of Cambridge has twice within the last eight years proposed a play of Terence as a subject for examination, it is to be hoped that our author may be more read than he has been of late. Though a reader will find in him less broad fun than in Plautus, and a student perhaps less instruction from difficulties or peculiarities of language than is to be found in the older poet; yet to a lover of quiet humour and keen insight into character Terence will always possess great charms. Nor will he give less pleasure to those who enjoy a clear and pellucid style, and a choice of language always felicitous and natural.

I am conscious that I have wholly omitted one *element of criticism*, which must always be a consider-

able one in studying the Latin Comic writers. I have attempted no discussion or explanations of the metres employed. I am quite aware of the importance and interest of this subject. But it is one which I think will never satisfactorily be entered upon with young students: nor have I anything fresh to add to the numerous treatises to be found on it. If the English schoolboy finds a difficulty in reconciling the prosody of Terence with the rules which he has been taught from Ovid, it is some consolation to know that he will not be in a much worse case than Horace himself was in regard to Plautus, *Si modo ego et vos Scimus inurbanum lepido seponere dicto, Legitimumque sonum digitis callemus et aure.*



INTRODUCTION.

§ 1. THE drama was peculiarly a Greek growth, not indigenous to Rome, nor ever taking kindly root there. We may imagine how small a chance tragedies had of pleasing the people when even the comedies were often impatiently listened to, and quickly deserted for the first juggler's show, or prospect of a combat of gladiators. Terence in the prologue to the *Hecyra* gives a graphic account of the difficulties in the way of a poet obtaining a hearing. He says his play had been hustled off the stage because "the people could think of nothing but a rope-dancer who was then the rage." "And besides this expectation of the rope-dancer, when I first brought out the play there was a great excitement about some prize-fighters: and consequently the noise of parties forming for the show, the hubbub, and the cries of women, drove me off before I had finished. I tried again. The audience liked my first act. But suddenly a report ran through the theatre that there was going to be a show of gladiators. Off fly the audience; hustle, shout, fight for places. So I could not hold my ground¹."

¹ *Hecyra* pr. 2, 25 sq. See also Plaut. *Poen.* pr. 15, who gives a list of the various interruptions common in

Prejudice
against
the drama
at Rome.

The fact is that the better classes in Rome had always a misgiving that there was something degrading and effeminate in stage plays; a feeling which lasted till very late times, and showed itself in the disapproval felt by many respectable people at the building of the first permanent theatre in Rome by Pompey². On the other hand, the lower classes preferred the coarser and more tangible pleasures of the race-course, the prize-ring, and the arena.

Origin of
Roman
Drama.
Livy's
account.

§ 2. Representations on the stage were unknown at Rome for more than three hundred years after its foundation. Livy (7, 2) tells us that the first exhibitions of the sort at Rome were at a solemn festival proclaimed for the purpose of averting a pestilence in B.C. 361. They were at first, he says, only dances without even any expressive dumb-show to give the spectators an idea of a plot. Next came rude songs (versus Fescennini) or coarse comic dialogue between the dances, not as yet with any idea of a connected story, but in the way of rude repartee. The next step was a connected song sung to the tibia, a miscellaneous composition filled with personal allusions and references to the various topics of the day. This was the Satura.

Versus
Fescen-
nini.

Satura.

Tuscan
origin.

The origin of these dances and songs was Tuscan. When first introduced in Rome the dances were performed by *ludiones* from Etruria; afterwards native actors were employed who called themselves *histriones*, a word formed from the Tuscan *hister* on the analogy of *ludio*.

The first step towards dramatic dialogue was a theatre. This will account for the entreaty for a quiet hearing contained in all or nearly all the existing prologues to the plays of Plautus and Terence.

² Tacitus, *Ann.* 14, 20.

made by a native of Greece, Livius Andronicus Livius Andronicus (circ. B.C. 251), who caused a slave to recite the song, which then, for the first time, contained a connected plot (*fabula*), while he accompanied it with appropriate action. Next, the two came to hold a dialogue; and then, the number of actors being increased, a regular play came gradually to be acted.

But Livius Andronicus had done one other thing, which gave rise to a new class of plays. He exhibited copies of Greek plays, which were not adapted in our sense of the word, but translated, with all the allusions to Greek habits and places still apparent in them. He was followed by many other poets, Naevius, Plautus, Licinius, Caecilius, Terentius. And thus a distinction arose between *comoediae togatae*³, comedies acted in the Roman dress and with Roman sentiments and allusions; and *comoediae palliatae*, plays taken from the Greek, acted in Greek dress, with Greek names, allusions and ideas. In Terence's day the dispute was running high between the favourers of the Old Latin *fabulae togatae*, and those of the newer *fabulae palliatae*. Scipio and Laelius, the great patrons of the then fashionable Greek literature, were warmly in favour of the newer style; while the more conservative and old-fashioned Romans, such as Cato, were for the older plays, which perhaps were very stupid and coarse.

§ 3. We may now enquire what sort of theatre it was in which Terence had to exhibit his plays. We must forget the elaborate buildings and arrangements of which we hear in

³ Afranius in the first century B.C. went back to the *comoediae togatae*. For example, one of his plays was called the *Compitalia*,—after the Roman festival.

later times, and of which we may still see many remains. Tacitus (*Ann.* 14, 20) tells us that before the building of Pompey's theatre (more than a hundred years after Terence's death) there had been no permanent theatre at Rome. When required at some religious festival or some funeral games, tiers of wooden seats were roughly constructed, and a temporary stage was erected. And there was an earlier period in theatrical arrangements still, in which the spectators stood⁴.
Scenery. The scenery, if there was any, must have been of the simplest description. At the best there were two or more doors at the back of the stage, representing the entrances to different houses. The stage stood for the street, and as there could be no representation of interiors, all the dialogue had to be carried on there, which must often have been a source of great restraint and awkwardness to the writer. The same scene too had to serve for every place and every town alike⁵; and therefore the audience were called upon for as much make-believe as Shakespear says is necessary in a stage battle⁶. The shape

merely a wooden platform, and seats.

No interiors.

No change of scene.

Shape of theatre like that of the Greek.

⁴ This is confirmed by Dionys. *Antiq. R.* 3, 68, *τέως γὰρ ἐστῆτες ἐθεώρουν ἐπὶ ἑκπλοῖς δοκῶν ξυλλοῖς σκηναῖς ἐπικειμένων*. Cp. *Or. A. A.* 1, 103—8.

⁵ See Plautus *Menaech.* prol. 72, 8, "*Haec urbs Epidamnus est, dum haec agitur fabula, Quando alia agetur, aliud fiet oppidum.*"

Cf. also Plaut. *Truc.* pr. 10, *Athenae istae sunt, ita hoc est proscenium, tantisper dum transigimus hanc comoediam.*

The scene of the *Hautontimorumenos* is in the country. But the two country-houses are supposed to be close together, and probably no alteration was made or could be made to indicate the circumstance.

⁶ Afterwards in the stone theatres there were elaborate contrivances for scene-shifting, raising of the curtain, etc. See Virgil *Georg.* 3, 24—25, and Co-nington's note.

of these theatres was modelled after that of the Greek. But we must remember that there was no longer any chorus; and therefore that part of a Greek theatre which was called the Orchestra, with its altar or thymele in the middle, round which the chorus danced and marched and sang, in a Roman theatre was occupied like our pit with seats, and was indeed the place of honour for magistrates and other distinguished persons. There were however two altars on the stage, one of Apollo, one of the presiding deity, whoever it might be. See Andria 726, *Ex ara hinc sume verbenas tibi*.

Orchestra
of Greek
theatre,
becomes
a pit in
Roman.

§ 4. In such a rude theatre as described above the plays of Terence were first performed. The next question is, How did a poet get his play acted? When he had written it, his object was to get it taken in by the *Aediles*, as *ludorum solennium curatores* (see Livy 24, 43), who purchased it from him⁷, and then employed a company (*grex*) of actors to play it. It appears that when an unknown author applied to them, the *Aediles* were accustomed to refer him to some well-known playwright and avail themselves of this person's opinion. For instance, in the life of Terence here translated we shall see Terence referred to Caecilius Statius, and treated somewhat haughtily by him at first on account of his humble appearance and mean dress; but quickly welcomed when Statius discovered his ability. The *grex* or company of actors (from the fact of its being often composed of slaves it is sometimes spoken of as a *familia*, e.g. Plaut. *Men.*

How plays
were
brought
out.

Purchas-
ed by the
Aediles.

Unknown
poets re-
ferred to
some
known
writers.

The Com-
pany of
Actors.

⁷ *Eunuch*. prol. 20... *Menandri Eunuchum, postquam Aediles emerunt*. But in case of games given by other magistrates the plays would be purchased by those persons, e.g. the Praetor, vid. *Ov. Tr.* 2, 508.

Tibiae
played
during
the per-
formance.
The plays
of Ter-
ence.
Six ex-
tant.

pr. 74) always acted together and were not hired separately, and were under the command of a chief actor, who was apparently responsible for them. During the play there was a musical accompaniment on various combinations of *tibiae*, as may be seen in a picture at Pompeii⁸.

§ 5. There are six plays of Terence extant, and it seems probable, from the notices of grammarians, and from his early death, that no more were ever known at Rome. They are all translations; and three of them, the *Andria*, *Eunuchus* and *Adelphi*, were "contaminated," i. e. made up by the combination of two Greek originals. The *Hautontimorumenos* is from a single play of Menander, the *Phormio* from one of Apollodorus; while the original of the *Hecyra* is still a subject of dispute.

New
Comedy.
Differs
from old
(1) in
form.
Disap-
pearance
of choric
element.

§ 6. Menander, from whose play this is a translation⁹, lived from B.C. 342 to B.C. 291, and was an Athenian poet of what is called the New Comedy. The New Comedy differs from the earlier plays of Aristophanes and his contemporaries principally in two respects. First, in form. The element of the chorus disappeared. The leader of the chorus had been in the Old Comedy the spokesman of the poet, and delivered his opinions on every variety of public matters and men, as well as those which personally concerned himself. When freedom

⁸ Dyer's *Pompeii*, p. 191. See also note to heading of the play p. xxvii.

⁹ We have very scanty means of judging of the closeness of the translation. The few fragments of the Greek original are insufficient ground for a safe conclusion; but they would lead us to suppose that Terence took great liberties with his author; and indeed there seems some reason to suppose that he was but an indifferent Greek scholar. (See *Biography*, § 7.) And

of speech became dangerous at Athens this element in comedy disappeared, and the Prologue was the only representative of the old Parabasis.

Secondly, the New Comedy differed from the Old in its subject-matter. The New presented a picture of common life without personal or political allusions; whereas the Old Comedy had been, like our Press, the vehicle for political and social invective and satire. Thus the *dramatis personae* of the New Comedy, instead of being, as in the Old, living generals, politicians or public teachers, were taken from the common characters to be found in everyday life; and were pictures of classes not individuals; of incidents that often occurred, not of the scandals of the day. We have fathers, tyrannical or over-indulgent, stingy or profuse; cunning, stupid, faithful, or comic slaves; virtuous or unvirtuous young women; mothers loving or neglecting their children; young men living a wild life and helped by the favourite slave to cheat the old father; and especially the class of men, who were the peculiar butt of comic writers, the needy hangers-on or parasites,—a class of no particular age, and as fiercely attacked in Horace or Juvenal as they were in the Old Comedies, and have been in modern literature. See *Ov. Am.* 1, 15, 17.

§ 7. The oldest known biography of Terentius is given below. He was said to have been born at Carthage B.C. 193, to have been originally brought as a slave to Rome, and set free by Publius Terentius Lucanus, whose name he took, as was usual with manumitted slaves, keeping the cognomen Afer as a mark of his origin, and to have died in his 25th year. The question of

Parabasis partly represented by Prologue.

(2) In subject-matter. Absence of personal and political satire.

Persons and incidents representative, and not with personal and particular reference. See *Eunuch.* prol. 36 ff.

Publius Terentius Afer, b. B.C. 193.

African origin.

we know that his enemies considered him imperfectly educated. See Prol. 23.

his
poverty.

prologue
, 'Hau-
ntimo-
ameno.'

birth however is a doubtful one, and we have no certain means of settling it¹⁰. From a passage in one of his prologues we may infer that he was poor and wrote for bread and was mainly dependent on his literary earnings¹¹. And from the prologue to this play we may gather the following facts about his literary life, most of which are alluded to in the biography, and again and again referred to by himself in his other prologues.

First: that a certain party of critics accused him of making a too unscrupulous use of his Greek originals by "contamination" (15)¹².

Second: that he felt himself especially attacked by one particular poet,—Lavinius (30)¹³.

Third: that he was accused of being assisted by certain patrician friends in the composition of his plays, i.e. Scipio the younger, and Laelius (24)¹⁴.

Fourth: that he had already experienced an unfriendly reception of his plays (40)¹⁵.

¹⁰ See *Life*, notes 4 and 27.

¹¹ *Phorm. Pr.* 18, "Ille *ad famem* hunc ab studio studuit rejicere."

¹² See also *Eunuch.* pr. 20—25.

¹³ See also *Phormio* pr. 32.

¹⁴ See *Adelph.* prol. 15—21. Cicero (*de Am.* 24, 89) makes Laelius speak of Terence as *familiaris meus*; and in a letter to Atticus (7, 3) speaks of the tradition of C. Laelius being in part the author of his plays, *propter elegantiam sermonis*.

¹⁵ See ante, §§ 1, 5.

THE LIFE OF TERENCE

*Translated from Suetonius*¹.

1. PUBLIUS TERENTIUS the African, born at Carthage [B.C. 193], was a slave at Rome to one Terentius Lucanus, a Senator², by whom, on account of his genius and good looks, he was not only provided with a liberal education but was also early set free. Some think that he was a captive, which Fenestella³ shews could not possibly have been the case, since he was born and died between the second Punic War and the beginning of the third [*i.e.* between B.C. 202 and B.C. 141]: and that if he had been captured by Numidians and Gaetulians, he could not have fallen into the hands of a Roman General, since no intercourse

¹ This life of Terence is given by Donatus (Donatus Aelius, a Grammarian at Rome in the 4th cent. A.D.) and ascribed by him to Suetonius; and it is accordingly often printed among the fragments of that author's writings. The genuineness of it however has been doubted. It at any rate seems to be a compilation of early rumours and scandals, facts partly known and partly traditional, as to the life of Terence.

² His full name was *Publius Terentius Lucanus*, from which as was usual our poet took his *nomen* and *praenomen* on manumission; his *cognomen* Afer was probably given him in allusion to his origin. But vid. § 10, note 27.

³ Fenestella, born B.C. 49, died A.D. 21, a Roman historian of the Augustan period. His chief work was his *Annales*, in 21 books, known to us by the quotations from them in Asconius, Pliny, A. Gellius, etc.

was begun between the Italians and Africans until after the destruction of Carthage [B.C. 146]⁴.

2. Here he lived in familiar intercourse with many of the nobility, but especially with Scipio Africanus⁵ and Caius Laelius⁶, to whom also he is thought to have been recommended by the charm of his person; but this fact also Fenestella declares to be untrue, contending that he was older than either of them, although Nepos⁷ also records that they were all of the same age, and Portius⁸ brings the nature of this friendship into suspicion in the following lines: "While he follows after the wanton amusements of the nobles and their sham compliments; while he gloats with greedy ears over the voice he thinks divine of Africanus; while he thinks it a fine thing to dine constantly with Philus⁹ and Laelius; while he believes that he is really loved by them. . . . He is often hurried away to the Alban Villa for the sake of his beauty. Afterwards all his resources gone he was reduced to the last extreme of poverty. And

⁴ This is not altogether a sound argument, for we must remember that in their wars against Carthage—consisting chiefly of plundering expeditions—the Numidians and Gætulians acted on hints from Rome, which would involve some intercourse; and these raids would also account for their having Carthaginian captives to dispose of.

⁵ Publius Cornelius Aemilianus Africanus Minor: the adopted son of the elder Scipio's son. His friendship with Laelius is commemorated in Cicero's treatise *de Amicitia*. He was the centre of a band of literary men, who were under his patronage, and encouraged the new 'Greek' school of poetry, as opposed to the old Latin.

⁶ Caius Laelius Sapiens, the younger, born B.C. 186.

⁷ Cornelius Nepos, the contemporary of Cicero and Catullus. His *Vitæ excellentium imperatorum* is his only complete work extant.

⁸ Marcus Portius Latro, a celebrated Rhetorician in the time of Augustus, and tutor of Ovid. He died A.D. 4.

⁹ Lucius Furius Philus, consul B.C. 136. Like Scipio and Laelius he cultivated Greek literature and literary men.

"so he goes away from the sight of all to the most distant parts of Greece. He died at Stymphalus, a city of Arcadia. Nothing did Publius avail him, nothing Laelius, nothing Furius, who at that time were the three nobles who lived in the greatest affluence. From their assistance he had not so much as a hired house, that there might at least be some place to which his poor slave might bring the news of his death."

3. He wrote six Comedies, when he gave the first of which—the *Andria*—to the Aediles¹⁰, he was bidden to recite it first to Caecilius¹¹; and upon coming to him while at dinner, he is said to have read the beginning of the play, because he was dressed in somewhat mean clothes, sitting on a stool near the dinner-couch; but after a few verses to have been invited to recline by him on the couch and to have dined with his host, and afterwards to have run through the play not without loud expressions of admiration on the part of Caecilius. Moreover, both for this and for the five other plays he obtained the approbation of the people in equal degree, although Vulcatius¹² in his enumeration of them all writes: "The *Hecyra* shall be selected as sixth of these plays¹³." The *Eunuchus* indeed was acted twice in one day, and earned a price such as no one's comedy had earned before, that is 8000 sesterces; on which account it is entered first

¹⁰ The Curule Aediles as *curatores ludorum solemnium* bought the play of an author, which was to be acted at the particular festival. Cf. *Introd.* § 4.

¹¹ Statius Caecilius, a Roman Comic poet, like Terence, was originally a slave. He died B.C. 168. Only fragments of his plays remain. The Aediles probably referred Terence to him as the most popular writer of Comedies of the day.

¹² Vulcatius Sedigitus wrote a work *de Poetis*, in verse. He is quoted again further on in this work, and is mentioned by Pliny *N. H.* 11, 43.

¹³ Sixth, in order of merit, that is.

also on the title-page¹⁴. For the opening scene of the *Adelphi* Varro¹⁵ even prefers to *Menander's* opening.

4. It is a very well-known report that Terence was assisted in his writings by Laelius and Scipio, and that report he himself has helped to spread by never except playfully attempting to refute it, as in the prologue of the *Adelphi*¹⁶: "For as to what those ill-natured persons say, that certain men of rank help our poet and constantly join him in writing,—what they think to be a strong term of reproach, that our poet considers to be the highest compliment, that he should be in favour with those who are in favour with you all and with the people at large,—thanks to whose conduct in war, in peace, in public business, each man has enjoyed his own, without any pride on their part." He appears however to have made too slight a defence of himself, because he knew that the prevalence of this opinion was not displeasing to Laelius and Scipio; an opinion which, however that may be, has increased in strength and has prevailed even to later times. Caius Memmius¹⁷ says in his speech for his own defence: "Publius Africanus who, borrowing a mask of Terence, produced upon the

¹⁴ 'Title-page': *titulus* in the original. The *titulus* or *index* answered to our 'title-page,' only that it came at the end of the ms. Or sometimes it was a piece of parchment attached to the middle of a roll, and hanging down outside.

¹⁵ Marcus Terentius Varro, 'the most learned of the Romans,' was born B.C. 116; died B.C. 28. He is said to have written 490 books, of which two, *de re Rustica* and *de Lingua Latina*, survive in a mutilated form.

¹⁶ *Adelph. Prol.* 15—21.

¹⁷ Caius Memmius, a contemporary and vehement opponent of Julius Caesar, and eminent in literature and eloquence. Lucretius dedicated his poem to him. 'The speech in his own defence' may have been on the charge of *ambitus* that was brought against him after his canvass for the consulship in B.C. 54.

"stage in the latter's name writings which he had "amused himself with at home."

5. Nepos says that he has ascertained on unquestionable authority, that Caius Laelius once upon a time at his villa at Puteoli on the first of March¹⁸, having been summoned by his wife somewhat earlier than usual to take his place at dinner, begged her not to interrupt him, and that when he did at length come into the dining-room at a late hour, he said that he had not often been so happy in composition; and that then upon being asked to produce these compositions, he recited some verses which are in the *Hautontimorumenos*, beginning¹⁹: "Well I'm sure, Syrus" "promises have enticed me here in a pretty impudent "manner."

6. Santra²⁰ thinks that Terence, if he really did want helpers, would have been able to avail himself not so much of Scipio and Laelius as of Caius Sulpicius Gallus²¹, a learned man and the person in whose Consular games he made his debut in producing comedies, or of Quintus Fabius Labeo²² and Marcus Popillius²³, both men of Consular rank and poets; on that account it was that he himself did not indicate young men as those said to help him, but men "of "whose conduct in war, in peace, and in public business" the people have had experience.

¹⁸ On the first of March the *Matronalia* were celebrated,— during which particular respect would be paid to the ladies of the family.

¹⁹ *Hautont.* 4, 4, 1.

²⁰ Santra was a Roman Grammarian and biographer of whom little is known beyond the fact of his opinions being frequently quoted as above. See Hieronym. *de vir. illust.* prae. 10.

²¹ Caius Sulpicius Gallus was consul in the year B.C. 166. (*The year of the representation of the Andria.*) He was celebrated for his knowledge of astronomy, for his perfect acquaintance with Greek, and his general accomplishments.

²² Quintus Fabius Labeo, consul B.C. 183.

²³ Marcus Popillius Laenas, consul B.C. 173.

7. After producing his comedies, before he had completed his twenty-sixth year, for the sake of avoiding the belief by which the production of the writings of others as his own was attributed to him, or for the sake of learning those habits and customs of the Greeks which he had not so accurately represented in his writings²⁴, he departed from Italy and never again returned. Of his death Vulcatius²⁵ has these lines :

8. "But when the African had given six comedies to the public, he made a journey hence into Asia, and after he had once embarked on board the ship, was never seen again²⁶; thus is he free of life."

9. Quintus Cosconius says that he perished in the sea on his return from Greece with a hundred and eight plays translated from *Menander*: others relate that he died at Stymphalus in Arcadia or in Leucadia, in the Consulship of Cornelius Dolabella and Marcus Fulvius Nobilior [B. C. 159], having sickened with grief and disgust at the loss of his baggage, which he had sent forward into the ship, and at the same time of the new plays which he had composed.

10. He is said to have been of middle stature, of thin person, of dark complexion²⁷. He left a daughter,

²⁴ Terence perhaps refers to this when he mentions that one of the things said against him was that he had taken up the profession of dramatist without due preparation (*repente ad studium hunc se adplicasse musicum*, *Haut.* Prol. 23).

²⁵ Vulcatius, see note 12.

²⁶ This seems only to mean 'he never came back to Rome.'

²⁷ The writer of the article 'Terence,' in Smith's *Biographical Dictionary*, remarks on this: "these are not the characteristics of the Punic race, but they accord with those of the Libyphoenician or Celtiberian perioeci, who were planted as colonists in various parts of the Carthaginian territory." And though not much can be concluded with certainty from such arguments, it is very possible that Terence may by birth have been one of these perioeci, and yet be denominated *Carthaginiensis*, as he is by some Grammarians.

who afterwards married a Roman knight; also pleasure-grounds of twenty jugers on the Appian way near the *Villa Martis*. Which makes me wonder all the more at Portius writing the lines: "Nothing did Scipio avail him, nothing Laelius, nothing Portius, who were the three nobles who at that time lived in the greatest affluence; from their assistance he had not so much as an hired house, that there might at least be a place to which his poor slave might bring the news of his master's death."

11. Afranius indeed prefers our author to all the Comic poets, writing in his *Compitalia*²⁸; "saying there is no other like Terence." But Volcatius puts him below not only Naevius and Plautus and Caecilius, but also Licinius and Atilius²⁹.

12. Cicero in the *Limon*³⁰ gives him thus much praise: "You too, Terence, who alone, in choice language, dost publish amongst us in quiet times *Menander* translated and set forth in the Latin tongue, with a certain grace of style and with words that are ever charming." Also Caius Caesar: "You too, you half-Menander³¹, are placed in the highest

²⁸ Lucius Afranius, a Roman Comic poet of the 1st century B.C. His comedies were descriptive of Roman life (*comediae togatae*), and the title of this one is taken from the Roman festival, the *Compitalia* (lit. the festival of the Cross-roads), which was celebrated early in January.

²⁹ This classification of the Comic poets is quoted from Volcatius' work *de Poetis*, by Aulus Gellius, 15, 24. He arranges them in the following order of merit: Caecilius, Plautus, Naevius, Licinius, Atilius, Terentius.

Licinius was born B.C. 82. And of Marcus Atilius nothing is known except that he was an early Roman poet, of whose works only a line or two has been preserved. Terence seems to have looked upon Naevius, Plautus, and Ennius, as authorities upon whose example he might rest. v. *Andr. Prol.* 18, *qui quum hunc accusant, Naevium Plautum Ennium Accusant.*

³⁰ *Λειμῶν*, a critical poem, now lost.

³¹ *Dimidiate-Menander*.

"rank and deserve to be, you lover of true Latinity.
"Would that to your even-flowing style force had
"been joined! that your excellence as a Comic poet
"might have flourished in equal honour side by side
"with the Greeks, and you had not been despised and
"lowly esteemed on this point. This is the only
"quality that I am hurt and grieved to think you had
"not, Terence²²."

²² We are of course unable to judge of the correctness with which the *comparative* merit of Terence has been decided by these writers, except in relation to Plautus. But the want of 'force' complained of in Caesar we may criticise. Terence was a 'humourist' in the right sense of the term; *i. e.* he depicted the humours—grave as well as gay—of mankind. And whether his excellencies in this respect are mostly his own or Menander's, in these six plays they appear very conspicuously. But the farce-writer and the author of broad and palpable witticisms is ever more popular than the grave satirist or the quiet humourist. Many will find endless entertainment in a volume of Punch or a modern farce, who will see nothing in a volume of Sterne or Thackeray.

GRAECA · MENANDRV · ACTA · LVDIS · MEGALENSIBVS ·
 L · CORNELIO · LENTVLO · L · VALERIO · FLACCO · AED ·
 CVR · EGIT · AMBIVIVS · TVRPPIO · MODOS · FECIT ·
 FLACCVS · CLAVDI · ACTA · PRIMVM · TIBIIS · INPARI-
 BVS · DEINDE · DVABVS · DEXTRIS · FACTAST · TERTIA ·
 MA · IVVENTIO · TI · SEMPRONIO · COS

A GREEK play of Menander's represented at the Megalensian games¹, in the Curule-Aedileship of Lucius Cornelius Lentulus and Lucius Valerius Flaccus². Ambivius Turpio acted it³; Flaccus the slave of Claudius composed the music; it was acted for the first time with flutes of unequal size, the second time with two right-hand flutes⁴; it was composed third of

¹ The Megalensia were originally a festival in honour of the *μεγδαλη Μητήρ* (*Cybele*), and were introduced into Rome in B.C. 204. Liv. 29. 11—13. They began on the 4th of April, and lasted six days. Ov. *F.* 4, 179 sq.; vid. Ellis, *Catal.* 63.

² As *curatores ludorum solennium*: vid. Life, note 10. B.C. 163.

³ i. e. Ambivius and his grex.

⁴ The use of the *tibia* during the Dialogues was partly perhaps a legacy from the earlier stage of the drama, in which it consisted of one continuous song; partly adopted to give the necessary pitch to the voices which had to fill so large a space. Ovid supposes it to be of Greek origin (*αὐλός*), *Fast.* 6. 662. From him too we learn that it was sometimes made of box-wood (*F.* 6. 697), that it was played on the stage (*ib.* 667), that its players were paid (*ib.* 661). From Livy (9. 30) we might gather that the Latin *tibia* was not adopted from the Greeks, but had a Latin origin, and was used from ancient times at sacrifices. And if as Ovid says it was sometimes made of box-wood, it was also frequently made of reed (*calamus*), Plin. *N.H.* 16. 66, 165, vid. Rich. *Dict. sub. voc.* F. A. Paley, notes to Ovid. *Fast.* l. c. 'Unequal tibiae' were pipes of unequal size, producing the one a bass, the other a treble sound (see directions to the *Phormio*). *Tibiae dextrae* etc.

his plays in the Consulship of Manius Juventius
Thalna and Tiberius Sempronius Gracchus⁵.

a pair of pipes with bass note (see directions to the *Eunuchus*).
Sometimes two pairs, one pair bass, the other treble, were
used (see directions to the *Andria*).

⁵ B. C. 165.

C. SULPICI APOLLINARIS PERIOCHA.

In militiam proficisci gnatum Cliniam
amantem Antiphilam compulit durus pater,
animique sese angebat facti paenitens.
Mox ut reversust, clam patrem devortitur
ad Clitiphonem: is amabat scortum Bacchidem.
Cum arcesseret cupitam Antiphilam Clinia,
ut ejus Bacchis venit amica ac servolae
habitum gerens Antiphila: factum id quo patrem
suum celaret Clitipho. Hic technis Syri
decem minas meretriculae aufert a sene.
Antiphila Clitiphonis reperitur soror:
hanc Clinia, aliam Clitipho uxorem accipit.

HAYTON TIMORVMENOS

P. TERENCE.

PERSONAE.

CHREMES SENEX
MENEDEMVS SENEX
CLITIPHO ADVLESCENS
CLINIA ADVLESCENS
SYRVS SERVOS
DROMO SERVOS
BACCHIS MERETRIX
ANTIPHILA MVlier
SOSTRATA MATRONA
NVTRIX
PHRYGIA ANCILLA.

PROLOGVS

NEQUI sit nostrum mirum, quor partis seni
Poëta dederit, quae sunt adolescentium :
Id primum dicam, deinde quod ueni eloquar.
Ex integra Graeca integram comoediam
Hodie sum acturus Hauton timorumenon ; 5
Duplex quae ex argumento facta est simplici.
[Nouam esse ostendi et quae esset: nunc qui scrip-
serit
Et quia Graeca sit, ni partem maxumam
Existumarem scire uostrum, id dicerem.]
Nunc quam obrem has partis didicerim paucis dabo. 10
Oratorem esse uoluit me, non prologum :
Vostrium iudicium fecit: me actorem dedit,
Si hic actor tantum poterit a facundia,
Quantum ille potuit cogitare commode,
Qui orationem hanc scripsit, quam dicturus sum. 15
Nam quod rumores distulerunt maliuoli,
Multas contaminasse Graecas, dum facit
Paucas Latinas: factum id esse hic non negat,
Neque se pigere et deinde facturum autumat.
Habet bonorum exemplum, quo exemplo sibi 20
Licere id facere quod illi fecerunt putat.
Tum quod maliuolus uetus poeta dictitat,
Repente ad studium hunc se adplicasse musicum,

4 *PROLOGVS HAVTON TIMORVMENV.*

Amicum ingenio fretum, haud natura sua:
25 Arbitrium uostrum, uostra existumatio
Valebit, qua re oratos uos omnis uolo,
Ne plus iniquom possit quam aequom oratio.
Facite aequi sitis: date crescendi copiam,
Nouarum qui spectandi faciunt copiam,
30 Sine uitiis: ne ille pro se dictum existumet,
Qui nuper fecit seruo currenti in uia
Decesse populum: quor insano seruiat?
De illius peccatis plura dicet, quom dabit
Alias nouas, nisi finem maledictis facit.
35 Adeste aequo animo: date potestatem mihi
Statariam agere ut liceat per silentium;
Ne semper seruos currens, iratus senex,
Edax parasitus, sycophanta autem inpudens,
Auarus leno, adsidue agendi sint mihi
40 Clamore summo, cum labore maxumo.
Mea causa causam hanc iustam esse animum in-
ducite,
Vt aliqua pars laboris minuatur mihi.
Nam nunc nouas qui scribunt, nil parcunt seni:
Siquae laboriosast, ad me curritur:
45 Si lenis est, ad alium defertur gregem.
In hac est pura oratio. experimini,
In utramque partem ingenium quid possit meum.
Si numquam auare pretium statui arti meae
Et eum esse quaestum in animum induxi maxumum,
50 Quam maxume seruire uostris commodis:
Exemplum statuite in me, ut adulescentuli
Vobis placere studeant potius quam sibi.

ACTVS I.

CHREMES. MENEDEMVS.

CH. QUAMQUAM haec inter nos nupera notitia admo- I 1
dumst

(Inde adeo quom agrum in proxumo hic mercatus es)
Nec rei fere sane amplius quicquam fuit: 55

Tamen uel uirtus tua me uel uicinitas,

Quod ego in propinqua parte amicitiae puto,

Facit ut te audacter moneam et familiariter,

Quod mihi uidere praeter aetatem tuam

Facere et praeter quam res te adhortatur tua. 60

Nam pro deum atque hominum fidem, quid uis tibi?

Quid quaeris? annos sexaginta natus es,

Aut plus eo, ut conicio; agrum his regionibus

Meliorum neque preti maioris nemo habet;

Seruos compluris: proinde quasi nemo siet, 65

Ita tute attente illorum officia fungere.

Numquam tam mane egredior neque tam uesperis

Domum reuortor, quin te in fundo conspicer

Fodere aut arare aut aliquid ferre. denique

Nullum remittis tempus neque te respicias. 70

Haec non uoluptati tibi esse satis certo scio.

'Enim' dices 'quantum hic operis fiat paenitet.

Quod in opere faciundo operae consumis tuae,
Si sumas in illis exeroendis, plus agas.

75 ME. Chremes, tantumne ab re tuast oti tibi,
Aliena ut cures ea quae nil ad te attinent?

CH. Homo sum: humani nil a me alienum puto.
Vel me monere hoc uel percontari puta:

Rectumst, ego ut faciam; non est, te ut deterream.

80 ME. Mihi sic est usus: tibi ut opus factost, face.

CH. An quoiquamst usus homini, se ut cruciet?
ME. Mihi.

CH. Siquid laborist, nollem: sed quid istuc malist?
Quaeso, quid de te tantum commeruisti? ME. Eheu.

CH. Ne lacruma, atque istuc, quidquid est, fac me ut
sciam:

85 Ne retice, ne uerere, crede inquam mihi:
Aut consolando aut consilio aut re iuvero.

ME. Scire hoc uis? CH. Hac quidem causa, qua dixi
tibi

ME. Dicetur. CH. At istos rastros interea tamen
Adpone, ne labora. ME. Minume. CH. Quam rem
agis?

90 ME. Sine me, uociuom tempus nequod dem mihi
Laboris. CH. Non sinam, inquam. ME. Ah, non
aequom facis.

CH. Hui, tam grauis hos, quaeso? ME. Sic meritumst
meum.

CH. Nunc loquere. ME. Filium unicum adolescentulum
Habeo, ah, quid dixi? habere me? immo habui,
Chremes:

95 Nunc habeam necne incertumst. CH. Quid ita
istuc? ME. Scies.

Est e Corintho hic aduena anus paupercola :
Eius filiam ille amare coepit perditæ,
Prope iam ut pro uxore haberet; hæc clam me
omnia.

Vbi rem rescui, coepi non humanitus
Neque ut animum decuit aegrotum adolescentuli 100
Tractare, sed ui et uia peruolgata patrum.

Cotidie accusabam : ‘hem, tibine hæc diutius
Licere speras facere me uiuo patre,
Amicam ut habeas prope iam in uxoris loco
Erras, si id credis, et me ignoras, Clinia, 105

Ego te meum esse dici tantisper uolo,
Dum quod te dignumst facies: sed si id non facis,
Ego quod me in te sit facere dignum inuenero.
Nulla adeo ex re istuc fit nisi ex nimio otio,

Ego istuc ætatis non amoris operam dabam, 110
Sed in Asiam hinc abii propter pauperiem atque ibi
Simul rem et gloriam armis, belli, repperi.’

Postremo adeo res rediit: adolescentulus
Sæpe eadem et grauiter audiendo uictus est:
Aetate me putauit et sapientia 115

Plus scire et prouidere quam se ipsum sibi:
In Asiam ad regem militatum abiit, Chremes.

CH. Quid ais? ME. Clam me profectus mensis tris
abest.

CH. Ambo accusandi: etsi illud inceptum tamen
Animist pudentis signum et non instrenui. 120

ME. Vbi comperi ex eis, qui fuere ei conscii,
Domum reuortor maestus atque animo fere
Perturbato atque incerto prae ægritudine.
Adsido: adcurrunt serui, soccos detrahunt.

- 125 Video alios festinare, lectos sternere,
 Cenam adparare: pro se quisque sedulo
 Faciebant, quo illam mihi lenirent miseriam.
 Vbi uideo, haec coepi cogitare 'hem, tot mea
 Solius solliciti sint causa, ut me unum expleant?
 130 Ancillae tot me uestiant? sumptus domi
 Tantos ego solus faciam? sed gnatum unicum,
 Quem pariter uti his decuit aut etiam amplius,
 Quod illa aetas magis ad haec utenda idoneast,
 Eum ego hinc eieci miserum iniustitia mea.
 135 Malo quidem me quouis dignum deputem,
 Si id faciam. nam usque dum ille uitam illam colet
 Inopem, carens patria ob meas iniurias,
 Interea usque illi de me supplicium dabo.
 Laborans, quaerens, parcens, illi seruiens.
 140 Ita facio prorsus: nil relinquo in aedibus,
 Nec uas nec uestimentum: conrasi omnia.
 Ancillas, seruos, nisi eos qui opere rustico
 Faciundo facile sumptum exercirent suum,
 Omnis produxi ac uendidi. inscripsi illico
 145 Aedis: mercedem quasi talenta ad quindecim
 Coëgi: agrum hunc mercatus sum: hic me exerceo.
 Deceui tantisper me minus iniuriae,
 Chremes, meo gnato facere, dum fiam miser:
 Nec fas esse, ulla me uoluptate hic frui,
 150 Nisi ubi ille huc saluos redierit meus particeps.
 CH. Ingenio te esse in liberos leni puto,
 Et illum obsequentem, siquis recte aut comode
 Tractaret. uerum neque illum tu satis noueras,
 Nec te ille; hoc quod fit, ubi non uere uiuitur.
 155 Tu illum numquam ostendisti quanti penderes,

I. 1. 104—2 2. *HAYTON TIMORVMENOS.* 9

Nec tibi illeſt credere auſas quae eſt aequom patri.

Quod ſi eſſet factum, haec numquam eueniſſent tibi.

ME. Ita reſ eſt, fateor: peccatum a me maxumeſt.

CH. Menedeme, at porro recte ſpero et illum tibi

Saluom adfuturum eſſe hic confido propediem. 160

ME. Vtinam ita di faxint. CH. Facient. nunc ſi
commodumſt,

Dionyſia hic ſunt hodie: apud me ſis uolo.

ME. Non poſſum. CH. Quor non? quaero tandem
aliquantulum

Tibi parce: idem abſens facere te hoc uolt filiuſ.

ME. Non conuenit, qui illum ad laborem hinc pepu- 165
lerim,

Nunc me ipſum fugere. CH. Sicineſt ſententia?

ME. Sic. CH. Bene uale. ME. Et tu. CH. La-
crumas excuſſit mihi,

Miſeretque me eiſ: ſed ut diei tempuſ eſt,

Monere oportet me hunc uicinum Phaniam,

Ad cenam ut ueniat: ibo, uiſam ſi domiſt. 170

Nil opuſ fuit monitore: iam dudum domi

Praeſto apud me eſſe aiunt; egomet conuiuias moror.

Ibo adeo hinc intro. ſed quid crepuerunt foreſ

Hinc a me? quiſ nam egreditur? huc conceſſero.

CLITIPHO. CHREMES.

CL. Nil adhuc eſt quod uereare, Clinia: haud quaquam I 2
etiam ceſſant: 175

Et illam ſimul cum nuntio tibi hic adfuturam hodie
ſcio.

Proin tu sollicitudinem istam falsam, quae te excruciat, mittas.

CH. Quicum loquitur filius?

CL. Pater adest, quem uolui: adibo. pater, opportune aduenis.

180 CH. Quid id est? CL. Hunc Menedemum nostin nostrum uicinum? CH. Probe.

CL. Huic filium scis esse? CH. Audiui esse: in Asia.

CL. Non est, pater:

Apud nos est. CH. Quid ais? CL. Aduenientem, e naui egredientem ilico

Abduxi ad cenam: nam mihi magna cum eo iam inde a pueritia

Fuit semper familiaritas. CH. Voluptatem magnam nuntias.

185 Quam uellem Menedemum inuitatum ut nobiscum esset amplius,

Vt hanc laetitiam nec opinanti primus obicerem domi!

Atque *hercle* etiam nunc tempus est. CL. Caue faxis: non opus est, pater.

CH. Quapropter? CL. Quia enim incertumst etiam, quid se faciat. modo uenit.

Timet omnia: patris iram, et animum amicae se erga ut sit suae.

Eam misere amat: propter eam haec turba atque abitio euenit. CH. Scio.

CL. Nunc seruolum ad eam in urbem misit, et ego nostrum una Syrum.

CH. Quid narrat? CL. Quid ille? miserum se esse.

CH. Miserum? quem minus crederes?

Quid reliquist quin habeat, quae quidem in homine
dicuntur bona?

Parentis, patriam incolumem, amicos, genus, cognatos,
ditias:

Atque haec perinde sunt ut illiust animus qui ea ¹⁹⁵
possidet:

Qui uti scit, ei bona; illi, qui non utitur recte,
mala.

CL. Immo ille fuit senex inportunus semper; et nunc
nil magis

Vereor quam nequid in illum iratus plus satis faxit,
pater.

CH. Illicine? sed reprimam me: nam in metu esse
hunc illist utile.

CL. Quid tute tecum? CH. Dicam. ut ut erat, mansum ²⁰⁰
tamen oportuit.

Fortasse aliquantum iniquior erat praeter eius lubi-
dinem:

Pateretur: nam quem ferret, si parentem non ferret
suom?

Huncine erat aequom ex illius more an illum ex
huius uiuere?

Et quod illum insimulat durum, id non est: nam
parentum iniuriae

Vnius modi sunt ferme; paulo qui est homo tolera- ²⁰⁵
bilis,

Scortari crebro nolunt, nolunt crebro conuiuariet,
Praebent exigue sumptum: atque haec sunt tamen
ad uirtutem omnia.

Verum animus ubi semel se cupiditate deuinxit mala,
Necessesst, Clitipho, consilia consequi consimilia.

210 Scitumst periculum ex aliis facere, tibi quid ex usu
siet.

CL. Ita credo. CH. Ego ibo hinc intro, ut uideam
cenae quid nobis siet.

Tu, ut tempus est disi, uide sis nequo hinc abeas
longius.

ACTVS II.

CLITIPHO.

CLIT. Quam iniqui sunt patres in omnia adolescentis II 1
iudices! 1-13

Qui æquom esse censent nos a pueris ilico nasci senes
Neque illarum adfines esse rerum, quas fert adules- 215
centia.

Ex sua lubricine moderantur, nunc quæ est, non
quæ olim fuit.

Mihi si umquam filius erit, ne ille facili me utetur
patre:

Nam et cognoscendi et ignoscendi dabitur peccati
locus:

Non ut meus, qui mihi per alium ostendit suam sen-
tentiam.

Perii: is mi, ubi adbibit plus paulo, sua quæ narrat 220
facinora!

Nunc ait 'periculum ex aliis facito, tibi quid ex usu
siet.'

Astutus: ne ille hau scit, quam mihi nunc surdo
narret fabulam.

Magis nunc me amicae dicta stimulant 'da mihi' at-
que 'adfer mihi':

Quoi quod respondeam nil habeo: neque me quis-
quamst miserior.

Nam hic Clinia, etsi is quoque suarum rerum sat 225
agit, tamen habet

14 *HAYTON TIMORVMENOS. II 1 14—2 12.*

Bene et pudice eductam et artis ignaram meretriciae.

Meast potens, procax, magnifica, sumptuosa, nobilis.

Tum quod dem ei, 'recte' est: nam nil esse mihi religiosi dicere.

Hoc ego mali non pridem inueni: neque etiam dum scit pater.

¹¹² ¹⁻¹² ²³⁰ CLINIA. Si mihi secundae res de amore meo essent, iam dudum scio

Venissent: sed uereor, ne mulier mea absente hic corrupta sit.

Concurrunt multa opinionem hanc quae mihi animo exaugeant:

Occasio, locus, aetas, mater quous sub imperio mala,

Quoi nil iam praeter pretium dulcest. CLIT. Clinia.

CLIN. Ei misero mihi.

²³⁵ CLIT. Etiam caues, ne uideat forte hic te a patre aliquis exiens?

CLIN. Faciam: sed nescio quid profecto mi animus praesagit mali.

CLIT. Pergin istuc prius diiudicare, quam scis quid ueri siet?

CLIN. Si nil mali esset, iam hic adessent. CLIT. Iam aderunt. CLIN. Quando istuc erit?

CLIT. Non cogitas hinc longule esse? et nosti mores mulierum:

²⁴⁰ Dum moliuntur, dum conantur, annus est. CLIN. O Clitipho,

Timeo. CLIT. Respira: eccum Dromonem cum Syro una: adsunt tibi.

SYRVS. DROMO. CLINIA. CLITIPHO.

SY. Ain tu? DR. Sic est. SY. Verum interea, dum ^{II 3}
sermones caedimus, ¹⁻¹⁴

Illae sunt relictæ. CLIT. Mulier tibi adest: audin,
Clinia?

CLIN. Ego uero audio nunc demum et uideo et ualeo,
Clitipho.

DR. Minume mirum: adeo inpeditæ sunt: ancillarum ²⁴⁵
gregem

Ducunt secum. CLIN. Perii, unde illi sunt ancillæ?
CLIT. Men rogas?

SY. Non oportuit relictas: portant quid rerum! CLIN.
Ei mihi.

SY. Aurum, uestem: et uesperascit, et non nouerunt
uiam.

Factum a nobis stultest. abi dum tu, Dromo, illis
obuiam:

Propera: quid stas? CLIN. Vae misero mi, quanta ²⁵⁰
de spe decidi!

CLIT. Qui istuc? quæ res te sollicitat autem? CLIN.
Rogitas quid siet?

Viden tu? ancillas aurum uestem, quam ego cum
una ancillula

Hic reliqui, unde esse censes? CLIT. Vah, nunc
demum intellego.

SY. Di boni, quid turbaest! aedes nostræ uix capient,
scio.

Quid comedent! quid ebibent! quid sene erit nostro ²⁵⁵
miserius?

Sed eccos uideo quos uolebam. CLIN. O Iuppiter, ubi
namst fides?

Dum ego propter te errans patria careo demens, tu
interea loci

Conlocupletasti te, Antiphila, et me in his deseruisti
malis,

Propter quam in summa infamia sum et meo patri
minus sum obsequens,

260 Quoius nunc pudet me et miseret, qui harum mores
cantabat mihi,

Monuisse frustra, neque eum potuisse umquam ab
hac me aspellere.

Quod tamen nunc faciam: tum, quom gratum mihi
esse potuit, nolui.

Nemost miserior me. SY. Hic de nostris uerbis errat
uidelicet,

Quae hic sumus locuti. Clinia, aliter tuom amorem
atque est accipis:

265 Nam et uitast eadem et animus te erga idem ac fuit,
Quantum ex ipsa re coniecturam fecimus.

CLIN. Quid est obsecro? nam mihi nunc nil rerum om-
niumst

Quod malim quam me hoc falso suspicari.

SY. Hoc primum, ut nequid huius rerum ignores: anus,

270 Quae est dicta mater esse ei antehac, non fuit:

Ea obiit mortem: hoc ipsa in itinere alterae

Dum narrat, forte audiui. CLIT. Quae namst altera?

SY. Mane: hoc quod coepi primum enarrem, Clitipho:

Post istuc ueniam. CLIT. Propera. SY. Iam primum
omnium,

275 Vbi uentum ad aedis est, Dromo pultat foris:

Anus quaedam prodit : haec ubi aperuit ostium,
 Continuo hic se coniecit intro, ego consequor :
 Anus foribus obdit pessulum, ad lanam redit.
 Hic sciri potuit aut nusquam alibi, *Clinia*,
 Quo studio uitam suam te absente exegerit, 280
 Vbi de inprovisos internuntium mulieri :
 Nam ea res dedit tum existumandi copiam
 Cotidianae uitae consuetudinem,
 Quae quouisque ingenium ut sit declarat maxime.
 Textentem telam stadiose ipsam offendimus, 285
 Mediocriter uestitam ueste lugubri
 (Eius anvis causa opinor quae erat mortua)
 Sine auro : tum ornatam ita uti quae ornantur
 sibi,
 Nulla re malas expolitam muliebri.
 Capillus passus, proluxus, circum caput 290
 Reiectus neglegenter, pax. *CLIN.* Syre mi, obsecro,
 Ne me in laetitiam frustra conicias. *Sy.* Anus
 Subtemen nebat : praeterea una ancillula
 Erat ; ea texebat una, pannis obsita,
 Neglecta, immunda inluvie. *CLIT.* Si haec sunt, 295
 Clinia,
 Vera, ita uti credo, quis test fortunatior ?
 Scin hanc quam dieit sordidatam et sordidam ?
 Magnum hoc quoque signumst, dominam esse extra
 noxiam,
 Quom eius tam negleguntur internuntii.
 Nam disciplinast eisdem munerarier 300
 Ancillas primum, ad dominas qui adfectant uiam.
CLIN. Perge, obsecro te, et caue ne falsam gratiam
 Studeas inire. quid ait, ubi me nominas ?

- Sy. Vbi dicimus redisse te et rogare uti
 305 Veniret ad te, mulier telam desinit
 Continuo et lacrumis opplet os totum sibi,
 Vt facile scires desiderio id fieri.
 CLIN. Prae gaudio, ita me di ament, ubi sim nescio:
 Ita timui. CLIT. At ego nil esse scibam, Clinia.
 310 Age dum uicissim, Syre, dic quae illast altera?
 Sy. Adducimus tuam Bacchidem. CLIT. Hem, quid?
 Bacchidem?
 Eho scelestē, quo illam ducis? Sy. Quo ego illam?
 ad nos scilicet.
 CLIT. Ad patremne? Sy. Ad eum ipsum. CLIT. O
 hominis inpudentem audaciam. Sy. Heus tu,
 Non fit sine periculo facinus magnum nec memorabile.
 315 CLIT. Hoc uide: in mea uita tu tibi laudem is quae-
 situm, scelus?
 Vbi si paululum modo quid te fugerit, ego perierim.
 Quid illo facias? Sy. At enim... CLIT. Quid 'enim'?
 Sy. Si sinas, dicam. CLIN. Sine,
 CLIT. Sino. Sy. Ita res est haec nunc, quasi quom...
 CLIT. Quas malum ambages mihi
 Narrare occipit? CLIN. Syre, uerum hic dicit: mitte,
 ad rem redi.
 320 Sy. Enim uero reticere nequeo: multimodis iniuriis,
 Clitipho, neque ferri potis es. CLIN. Audiundum
 herclest, tace.
 Sy. Vis amare, uis potiri, uis quod des illi effici:
 Tuom esse in potiundo periculum non uis: haud
 stulte sapis:
 Siquidem id saperest, uelle te id quod non potest
 contingere.

Aut haec cum illis sunt habenda, aut illa cum his
mittenda sunt.

Harum duarum condicionum nunc utram malis
uide,

Etsi consilium quod cepi rectum esse et tutum scio.
Nam apud patrem tua amica tecum sine metu ut sit
copias:

Tum quod illi argentum es pollicitus, eadem hac
inueniam uia,

Quod ut efficerem orando surdas iam auris reddi- 330
deras mihi.

Quid aliud tibi uis? CLIT. Siquidem hoc fit. SY. Si-
quidem? experiundo scies.

CLIT. Age age, cedo istuc tuom consilium: quid id est?
SY. Adsimulabimus

Tuam amicam huius esse. CLIT. Pulchre: cedo, quid
hic faciet sua?

An ea quoque dicetur huius, si una haec dedecorist
parum?

SY. Immo ad tuam matrem abducetur. CLIT. Quid eo? 335

SY. Longumst, Clitipho,

Si tibi narrem, quam obrem id faciam: uera causast
CLIT. Fabulae:

Nil satis firmi uideo, quam obrem accipere hunc mi
expediat metum.

SY. Mane, habeo aliud, si istuc metuist, ambo quod fa-
teamini

Sine periclo esse. CLIT. Huius modi obsecro aliquid
reperi. SY. Maxime:

Ibo obuiam huic, dicam ut reuertatur domum. CLIT. 340
Hem,

Quid dixti? Sy. Ademptum tibi iam faxo omnem metum,

In aurem utramvis otiose ut dormias.

CLIT. Quid ago nunc? CLIN. Tunc? quod boni CLIT.

Syre, dic modo

Verum. Sy. Age modo: hodie sero ac nequiquam uoles.

345 CLIN.—datur, fruarè dum licet: nam nescias

CLIT. Syre inquam. Sy. Perge porro, tamen istuc ago.

CLIN.—eius sit potestas posthac an numquam tibi.

CLIT. Verum hercle istuc est. Syre, Syre inquam, heus heus, Syre.

Sy. Concaluit. quid uis? CLIT. Redi, redi. Sy.

Adsum: dic quid est?

350 Iam hoc quoque negabis tibi placere. CLIT. Immo, Syre:

Et me et meum amorem et famam permitto tibi.

Tu es iudex: nequid accusandus sis uide.

Sy. Ridiculumst te istuc me admonere, Clitipho:

Quasi istic mea res minor agatur quam tua.

355 Hic siquid nobis forte aduorsi euenerit,

Tibi erunt parata uerba, huic homini uerbera:

Quapropter haec res ne utiquam neglectust mihi

Sed istunc exora, ut suam esse adsimulet. CLIN.

Scilicet

Facturum me esse: in eum iam res rediit locum,

360 Vt sit necessus. CLIT. Merito te amo, Clinia.

CLIN. Verum illa nequid titubet. Sy. Perdoctast probe.

CLIT. At hoc demiror, qui tam facile potueris

Persuadere illi, quae solet quos spernere!

II 3 123-4 3. *HAYTON TIMORYMENOS.* 21

Sy. In tempore ad eam ueni, quod rerum omniumst
 Primum : nam quendam misere offendi militem 365
 Eius noctem orantem : haec arte tractabat uirum,
 Vt illius animum cupidum inopia incenderet :
 Eademque ut esset apud te hoc quam gratissimum.
 Sed heus tu, uide sis nequid imprudens ruas.
 Patrem nouisti ad has res quam sit perspicax : 370
 Ego te autem noui quam esse soleas inpotens :
 Inuersa uerba, euersas ceruicis tuas,
 Gemitus, screatus, tussis, risus abstine.
 CLIT. Laudabis. Sy. Vide sis. CLIT. Tutimet mira-
 bera.
 Sy. Sed quam cito sunt consecutae mulieres! 375
 CLIT. Vbi sunt? quor retines? Sy. Iam nunc haec
 non est tua.
 CLIT. Scio, apud patrem : at nunc interim. Sy. Nilo
 magis.
 CLIT. Sine. Sy. Non sinam inquam. CLIT. Quaeso
 paulisper. Sy. Veto.
 CLIT. Saltem salutem. Sy. Abeas si sapias. CLIT. Eo :
 Quid istic? Sy. Manebit. CLIT. Hominem felicem. 380
 Sy. Ambula.

BACCHIS. ANTIPHILA. CLINTA. SYRVS.

BA. Edepol te, mea Antiphila, laudo et fortunatam II⁴
 iudico, 1-3
 Id ~~tu~~ quom studuisti, formae ut mores consimiles
 forent :
 Minumeque, ita me di ament, miror si te sibi quis-
 que expetit.
 S. T. A.

22 *HAVTON TIMORVMENOS.* II 4 4—20.

- Nam mihi, quale ingenium haberes, fuit indicio
oratio :
- 385 Et quom egomet nunc mecum in animo uitam tuam
considero
Omniumque adeo uostrarum, uolgens quae ab se se-
gregant,
Et uos esse istius modi et nos non esse haud mi-
rabilest :
- Nam expedit bonas esse uobis ; nos, quibuscum est
res, non sinunt :
- Quippe forma impulsu nostra nos amatores colunt :
- 390 Haec ubi inminutast, illi suum animum alio confe-
runt ;
Nisi si prospectum interea aliquid est, desertae ui-
uimus.
Vobis cum uno semel ubi aetatem agere decretumst
uiro :
- Quoius mos maxumest consimilis uostrum, hi se ad
uos adplicant.
- Hoc beneficio utrique ab utrisque uero deuincimini,
- 395 Vt numquam ulla amoris uostro incidere possit cala-
mitas.
- AN. Nescio alias : me quidem semper scio fecisse sedulo,
Vt ex illius commodo meum compararem commo-
dum. CL. Ah,
Ergo, mea Antiphila, tu nunc sola reducem me in
patriam facis :
- Nam dum abs te absum, omnes mihi labores fuere
quos cepi leues,
- 400 Praeter quam tui carendum quod erat. SY. Credo.
CL. Syre, uix suffero :

II 4 21—29. *HAVTON TIMORVMENOS.* 23

Hocin me miserum non licere meo modo ingenium
frui!

Sr. Immo ut patrem tuom uidi esse habitum, diu
etiam duras dabit.

Ba. Quis nam hic adulescens est, qui intuitur nos?

AN. Ah, retine me, obsécro.

Ba. Amabo quid tibist? AN. Disperii, perii misera.

Ba. Quid stupes?

CL. Antiphila. AN. Videon Cliniam an non? Ba. 405
Quem uides?

CL. Salue, anime mi. AN. O mi Clinia, salue. CL.
Vt uales?

AN. Saluom uenisse gaudeo. CL. Teneone te,

Antiphila, maxume animo exoptatam meo?

Sr. Ite intro: nam uos iam dudum expectat senex.

ACTVS III.

CHREMES. MENEDEMVS.

- III 1 CH. Luciscit hoc iam. cesso pultare ostium
1-21
410 Vicini, primo ex me ut sciat sibi filium
Redisse? etsi adolescentem hoc nolle intellego.
Verum quom uideam miserum hunc tam excru-
ciarier
Eius abitu, celem tam insperatum gaudium,
415 Quom illi pericli pil ex indicio siet?
Haud faciam: nam quod potero adiutabo senem.
Item ut filium meum amico atque aequali suo
Video inseruire et socium esse in negotiis,
Nos quoque senes est aequom senibus obsequi.
420 ME. Aut ego profecto ingenio egregio ad misérias
Natus sum, aut illud falsumst, quod uolgo audio
Dici, diem adimere aegritudinem hominibus:
Nam mihi quidem cotidie augescit magis
De filio aegritudo, et quanto diutius
425 Abest, magis cupio tanto et magis desidero.
CH. Sed ipsum foras egressum uideo: ibo, adloquar.
Menedeme, salue: nuntium adporto tibi,
Quoius maxume te fieri participem cupis.
ME. Numquid nam de meo gnato audiuisti, Chremes?
430 CH. Valet atque uiuit. ME. Vbi namst quaeso?
CH. Apud me domi.

III 1 22—47. *HAVTON TIMORVMENOS.* 25

ME. Meus gnatus? CH. Sic est. ME. Venit? CH.
Certe. ME. Clinia

Meus uenit? CH. Dixi. ME. Eamus: duc me ad
eum, obsecro.

CH. Non uolt te scire se redisse etiam, et tuom
Conspectum fugitat: propter peccatum hoc timet,
Ne tua duritia antiqua illa etiam adaucta sit. 435

ME. Non tu ei dixisti ut essem? CH. Non. ME.
Quam obrem, Chremes?

CH. Quia pessume istuc in te atque in illum consulis,
Si te tam leni et uicto esse animo ostenderis.

ME. Non possum: satis iam, satis pater durus fui.

CH. Ah,

Vemens in utramque partem, Menedeme, es nimis, 440
Aut largitate nimia aut parsimonia.

In eandem fraudem ex hac re atque ex illa incidēs.

Primum olim potius quam paterere filium

Commetare ad mulierculam, quae paululo

Tum erat contenta quoique erant grata omnia, 445

ProtERRUISTI hinc. ea coacta ingratiis

Postilla coepit uictum uolgo quaerere.

Nunc quom sine magno intertrimento non potest

Haberi, quiduis dare cupis. nam ut tu scias,

Quam ea nunc instructa pulchre ad perniciem siet, 450

Primum iam ancillas secum adduxit plus decem,

Oneratas ueste atque auro: satrapa si siet

Amator, numquam sufferre eius sumptus queat:

Nedum tu possis. ME. Estne ea intus? CH. Sit
rogas?

Sensi: nam unam ei cenam atque eius oomitibus 455

Dedi: quod si iterum mihi sit danda, actum siet.

Nam ut alia omittam, pytisando modo mihi
 Quid uini absumpsit,—‘sic hoc,’ dicens : ‘asperum,
 Pater, hoc est : aliud lenius sodes uide’ :

- 460 Releui dolia omnia, omnis serias :
 Omnibus sollicitos habuit : atque haec una nox.
 Quid te futurum censes, quem adsidue exedent ?
 Sic me di amabunt, ut me tuarum miseritumst,
 Menedeme, fortunarum. ME. Faciat quidlibet :
 465 Sumat consumat perdat, decretumst pati,
 Dum illum modo habeam mecum. CH. Si certumst
 tibi

Sic facere, illud permagni re ferre arbitror,
 Vt ne scientem sentiat te id sibi dare.

ME. Quid faciam ? CH. Quiduis potius quam quod
 cogitas :

- 470 Per alium quemuis ut des : falli te sinas
 Techinis per seruolum : etsi subsensi id quoque,
 Illos ibi esse, id agere inter se clanculam.
 Syrus cum illo uostro consusurrant, conferunt
 Consilia ad adulescentis : et tibi perdere
 475 Talentum hoc pacto satius est quam illo minam.
 Non nunc pecunia agitur, sed illud quo modo
 Minimo periculo id demus adulescentulo.
 Nam si semel tuum animum ille intellexerit,
 Prius proditurum te tuam uitam et prius
 480 Pecuniam omnem, quam abs te amittas filium : hui,
 Quantam fenestram ad nequitiam patefeceris,
 Tibi autem porro ut non sit suaue uiuere !
 Nam deteriores omnes sumus licentia.
 [Quod quoique quomque inciderit in mentem, uolet,
 485 Neque id putabit prauomne an rectum siet.]

III 1 77—102. *HAVTON TIMORYMENOS.* 27

Tu rem perire et ipsum non poteris pati.

Dare denegaris: ibit ad illud ilico,

Quo maxime apud te se ualere sentiet:

Abiturum se abs te esse ilico minabitur.

ME. Videre uera atque ita uti res est dicere. 490

CH. Somnum hercle ego hac nocte oculis non uidi
meis,

Dum id quaero, tibi qui filium restituerem.

ME. Cedo dextram: porro te idem oro ut facias,
Chremes.

CH. Paratus sum. ME. Scin quid nunc facere te uolo?

CH. Dic. ME. Quod sensisti illos me incipere fallere, 495

Id ut maturent facere: cupio illi dare

Quod uolt, cupio ipsum iam uidere. CH. Operam
dabo.

Paulum negoti mi obstat: Simus et Crito

Vicini nostri hic ambigunt de finibus:

Me cepere arbitrum: ibo ac dicam, ut dixeram 500

Operam daturum me, hodie non posse eis dare.

Continuo hic adsum. ME. Ita quaeso. di uostram
fidem!

Ita comparatam esse hominum naturam omnium,

Aliena ut melius uideant et diiudicent

Quam sua? an eo fit, quia re in nostra aut gaudio 505

Sumus praepediti nimio aut aegritudine?

Hic mihi nunc quanto plus sapit quam egomet mihi!

CH. Dissolui me, otiosus operam ut tibi darem.

Syrus est prendendus atque adhortandus mihi.

A me nescio quis exit: concede hinc domum, 510

Ne nosmet inter nos congruere sentiant.

SYRVS. CHREMES.

- III 2 ¹⁻²³ SY. Hac illac circumcurſa: inueniundum eſ tamen,
 Argentum; intendenda in ſenemſt fallacia.
 CH. Num me feſellit hoſce id ſtruere? uidelicet,
 515 *Quia* Cliniae ille ſeruos tardiuſculuſt,
 Idcirco huic noſtro traditaſt prouincia.
 SY. Quis hic loquitur? perii. num nam haec audiuit?
 CH. Syre. SY. Hem.
 CH. Quid tu iſtic? SY. Recte. equidem te demiror,
 Chremes,
 Tam mane, qui heri tantum biberis. CH. Nil nimis.
 520 SY. 'Nil' narras? uiſa ueroſt, quod dici ſolet,
 Aquilae ſenectus. CH. Heia. SY. Mulier commoda,
 Faceta haec meretrix. CH. Sane. SY. Idem uiſaſt
 tibi?
 Et quidem, ere, forma luculenta. CH. Sic ſatiſ.
 SY. Ita non ut olim, ſed uti nunc, ſane bona:
 525 Minumeque miror, Clinia hanc ſi deperit:
 Sed habet patrem quendam auidum, miſerum atque
 aridum,
 Vicinum hunc: nouiſti? at quaſi iſ non ditiis
 Abundet, gnatus eiſ profugit inopia.
 Sciſ eſſe factum ut dico? CH. Quid ego ni ſciam?
 530 Hominem piſtrino dignum. SY. Quem? CH. Iſtunc
 ſeruolum
 Dico aduſcentiſ, SY. Syre, tibi timui male.
 CH. qui paſſuſ eſt id fieri. SY. Quid faceret? CH.
 Rogas?
 Aliquid reperiret, fingeret fallaciaſ,
 Vnde eſſet aduſcenti, amicae quod daret,

III 2 24—50. *HAVTON TIMORYMENOS.* 29

- Atque hunc difficilem inuitum seruaret senem. 535
 Sy. Garris. CH. Haec facta ab illo oportebat, Syre.
 Sy. Eho quaeso laudas, qui eros fallunt? CH. In loco
 Ego uero laudo. Sy. Recte saue. CH. Quippini?
 Magnarum saepe id remedium aegritudinumst:
 Vel iam huic mansisset unicus gnatus domi. 540
 Sy. Iocon an serio ille haec dicat nescio,
 Nisi mihi quidem addit animum, quo lubeat magis.
 CH. Et nunc quid expectat, Syre? an dum hinc denuo
 Abeat, quom tolerare illius sumptus non queat?
 Nonne ad senem aliquam fabricam fingit? Sy. Sto- 545
 lidus est.
 CH. At te adiutare oportet adulescentuli
 Causa. Sy. Facile equidem facere possum, si iubes:
 Etenim quo pacto id fieri soleat, calleo.
 CH. Tanto hercle melior. Sy. Non est mentiri meum.
 CH. Fac ergo. Sy. At heus tu, facito dum eadem haec 550
 memineris,
 Siquid huius simile forte aliquando euenerit,
 Vt sunt humana, tuos ut faciat filius.
 CH. Non usus ueniet, spero. Sy. Spero hercle ego quo-
 que:
 Neque eo nunc dico, quo quicquam illum senserim:
 Sed siquid, nequid; quae sit eius aetas, uides: 555
 Et ne ego te, si usus ueniat, magnifice, Chremes,
 Tractare possim. CH. De istoc, quom usus uenerit,
 Videbimus quid opus sit: nunc istuc age.
 Sy. Numquam commodius umquam erum audiui loqui,
 Nec quom male facere crederem mi inpunius 560
 Licere. quis nam a nobis egreditur foras?

CHREMES. CLITIPHO. SYRVS.

III 3 CH. Quid istuc quaeso? qui istic mos est, Clitipho?
1—15 itane fieri oportet?

CL. Quid ego feci? CH. Vidin ego te modo manum
in sinum huic meretrici

Inserere? SY. Acta haec res est: perii. CL. Mene?

CH. Hisce oculis, ne nega.

565 Facis adeo indigne iniuriam illi, qui non abstineas
manum:

Nam istaec quidem contumeliast,

Hominem amicum recipere ad te atque eius amicum
subigitare.

Vel heri in uino quam inmodestus fuisti, SY. Factum.

CH. quam molestus!

Vt equidem, ita me di ament, metui, quid futurum
denique esset!

570 Noui ego amantis: animum aduortunt grauiter quae
non censeas.

CL. At fides mi apud hunc est, nil me istius facturum,
pater.

CH. Esto: at certe ut hinc concedas aliquo ab ore
eorum aliquantisper.

Multa fert lubido: ea facere prohibet tua prae-
sentia.

De me facio coniecturam; nemost meorum amicorum
hodie,

575 Apud quem expromere omnia mea occulta, Clitipho,
audeam.

Apud alium prohibet dignitas; apud alium ipsius
facti pudet,

III 3 16—31. *HAVTON TIMORYMENOS.* 31

Ne ineptus, ne proteruos uidear: quod illum facere
credito.

Sed nostrumst intellegere, ut quomque atque ubi
quomque opus sit obsequi.

Sy. Quid iste narrat! Cl. Perii. Sy. Clitipho, haec
ego praecipio tibi?

Hominis frugi et temperantis functu's officium. Cl. 580
Tace sodes.

Sy. Recte sane. Ch. Syre, pudet me. Sy. Credo:
neque id iniuria: quin

Mihi molestumst. Cl. Pergin? Sy. Hercle uerum
dico quod uidetur.

Cl. Non accedam ad illos? Ch. Eho quaeso, una ac-
cedundi uiast?

Sy. Actumst: hic prius se indicarit quam ego argen-
tum effecero.

Chremes, uin tu homini stulto mi auscultare? Ch. 585
Quid faciam? Sy. Iube hunc

Abire hinc aliquo. Cl. Quo ego hinc abeam? Sy.
Quo lubeat: da illis locum:

Abi deambulatum. Cl. Deambulatum, quo? Sy.
Vah, quasi desit locus.

Abi sane istac, istorsum, quouis. Ch. Recte dicit,
censeo.

Cl. Di te eradicent, qui me hinc extrudis, Syre.

Sy. At tu pol tibi istas posthac comprimito 590
manus.

Censen uero? quid illum porro credis facturum,
Chremes,

Nisi eum, quantum tibi opis di dant, seruas castigas
mones?

CH. Ego istuc curabo. SY. Atqui nunc, ere, tibi istuc adseruandus est.

CH. Fiet. SY. Si sapias: nam mihi iam minus minusque obtemperat.

595 CH. Quid tu? ecquid de illo quod dudum tecum egisti, Syre?

Aut *est* tibi quod placeat an non dum etiam? SY. De fallacia

Dicis? est: inueni nuper quandam. CH. Frugi es. cedo quid est?

SY. Dicam, uerum ut aliud ex alio incidit. CH. Quid nam Syre?

SY. Pessuma haec est meretrix. CH. Ita uidetur. SY. Immo si scias:

600 Vah, uide quod inceptat facinus. fuit quaedam anus Corinthia:

Huic drachumarum haec argenti mille dederat mutuom.

CH. Quid tum? SY. Ea mortuast: reliquit filiam adulescentulam.

Ea relicta huic arrabonist pro illo argento. CH. Intellego.

SY. Hanc secum huc adduxit, ea quae est nunc apud uxorem tuam.

605 CH. Quid tum? SY. Cliniam orat, sibi uti id nunc det: illam illi tamen

Post daturam: mille nummum poscit. CH. Et poscit quidem? SY. Hui,

Dubium id est? ego sic putauit. CH. Quid nunc facere cogitas?

SY. *Egone?* ad Menedemum ibo: dicam hanc esse *captam* ex Caria,

III 3 48—52. *HAVTON TIMORVMENOS.* 33

Ditem et nobilem: si redimat, magnum inesse in ea
lucrum.

CH. Erras. SY. Quid ita? CH. Pro Menedemo nunc 610
tibi respondeo

‘Non emo’: quid agis? SY. Optata loquere. CH.
qui? SY. non est opus.

CH. Non opust? SY. Non hercle uero. CH. Qui istuc,
miror. SY. Iam scies.

Mane, mane, quid est quod tam a nobis grauit
crepuerunt fores

ACTVS IV.

SOSTRATA. CHREMES. NVTRIX. SYRVS.

IV 1 So. Nisi me animus fallit, hic profectost anulus, quem
1-11 ego suspicor,

615 Is quicum expositast gnata. CH. Quid vult sibi,
Syre, haec oratio?

So. Quid est? isne tibi uidetur? NV. Dixi equidem,
ubi mi ostendisti, ilico

Eum esse. So. At satis ut contemplata modo sis,
mea nutrix. NV. Satis.

So. Abi nunciam intro, atque illa si iam lauerit, mihi
nuntia.

Hic ego uirum interea opperibor. SY. Te vult: uideas
quid uelit:

620 Nescio quid tristis est: non temerest: timeo quid sit.
CH. Quid siet?

Ne ista hercle magno iam conatu magnas nugas
dixerit.

So. Ehem mi uir. CH. Ehem mea uxor. So. Te ipsum
quaero. CH. Loquere quid uelis.

So. Primum hoc te oro, nequid credas me aduersum
edictum tuum

Facere esse ausam. CH. Vin me istuc tibi, etsi in-
credibilest, credere?

IV 1 12—30. *HAVTON TIMORVMENOS* 35

Credo. SY. Nescio quid peccati portat haec purgatio. 625

So. Meministin me grauidam, et mihi te maxumo opere
edicere,

Si puellam parerem, nolle tolli? CH. Scio quid fe-
ceris :

Sustulisti. SY. Sic est factum, domina: ergo erus
damno auctus est.

So. Minume: sed erat hic Corinthia anus haud impura:
ei dedi

Exponendam. CH. O Iuppiter, tantam esse in animo 630
inscitiam !

So. Perii: quid ego feci? CH. Rogitas? So. Si peccaui,
mi Chremes,

Insciens feci. CH. Id equidem ego, si tu neges, certo
scio,

Te inscientem atque imprudentem dicere ac facere
omnia ;

Tot peccata in hac re ostendis. nam iam primum,
si meum

Inperium exequi uoluisses, interemptam oportuit, 635

Non simulare mortem uerbis, re ipsa spem uitae dare.

At id omitto: misericordia, animus maternus: sino.

Quam bene uero abs te prospectumst, quod uoluisti,
cogita :

Nempe anui illi prodita abs te filia est planissime.

Per te uel uti quaestum faceret uel uti ueniret pa- 640
lam.

Credo, id cogitasti: 'quiduis satis est, dum uiuat
modo.'

Quid cum illis agas, qui neque ius neque bonum at-
que aequum sciunt?

- Melius peius, prosit obsit, nil uident nisi quod lubet.
 So. Mi Chremes, peccaui, fateor : uincor. nunc hoc te
 obsecro,
- 645 Quanto tuos est animus natu grauior, ignoscentior,
 Vt meae stultitiae in iustitia tua sit aliquid praesidi
 CH. Scilicet equidem istuc factum ignoscam : uerum,
 Sostrata,
 Male docet te mea facilitas multa. sed istuc quid-
 quid est,
 Qua hoc oceptumst causa, loquere. So. Vt stultae et
 miserae omnes sumus
- 650 Religiosae, quom exponendam do illi, de digito
 anulum
 Detraho et eum dico ut una cum puella exponeret,
 Si moreretur, ne expers partis esset de nostris bonis.
 CH. Istuc recte : conseruasti te atque illam. So. Is hic
 est anulus.
- CH. Vnde habes ? So. Quam Bacchis secum adduxit
 adulescentulam, Sy. Hem.
- 655 Quid illa narrat ? So. ea lautum dum it, seruan-
 dum mihi dedit.
 Animum non aduorti primum : sed postquam aspexi,
 ilico
 Cognoui, ad te exilui. CH. Quid nunc suspicare aut
 inuenis
 De illa ? So. Nescio, nisi ut ex ipsa quaeras, unde
 hunc habuerit,
 Si potis est reperiri. Sy. Interii : plus spei uideo
 quam uolo.
- 660 Nostrast, si itast. CH. Viuitne illa, quoi tu dederas ?
 So. Nescio.

IV 149—29. *HAVTON TIMORYMENOS.* 37

CH. Quid renuntiauit olim? So. Fecisse id quod inesseram.

CH. Nomen mulieris cedo quod ait, ut quaeratur. So. Philtera.

SY. Ipsast. mirum ni illa saluast et ego perii. CH. Sotrata,

Sequere me intro hac. So. Vt praeter spem euenit. quam timui male,

Ne nunc animo ita esses duro, ut olim in tollendo, 665
Chremes!

CH. Non licet hominem esse saepe ita ut uolt, si res non sinit.

Nunc ita tempus fert, mi ut cupiam filiam: olim nil minus.

SY. Nisi me animus fallit, haud multum a me aberit IV2
infortunium: 1-9

Ita hac re in angustum oppido nunc meae coguntur copiae:

Nisi aliquid uideo, ne esse amicam hanc gnati resciscat senex. 670

Nam quod de argento sperem aut posse postulem me fallere,

Nil est: triumpho, si licet me latere tecto abscedere. Crucior bolum mihi tantum ereptum tam desubito e faucibus.

Quid agam? aut quid comminiscar? ratio de integro ineundast mihi.

Nil tam difficilest, quin quaerendo inuestigari possiet. 675

Quid si hoc nunc sic incipiam? nil est. quid, sic? tantundem egero.

38 *HAYTON TIMORYMENOS. IV 2 10—3 14.*

At sic opinor, non potest. immo optume. eugae habeo optumam.

Retraham hercle opinor ad me idem illud fugitiuum argentum tamen.

CLINIA. SYRVS.

IV³
1-14
680 CL. Nulla mihi res posthac potest iam interuenire tanta,
Quae mi aegritudinem adferat: tanta haec laetitia obortast.

Dedo patri me nunc iam, ut frugalior sim quam uolt.
SY. Nil me fefellit: cognitast, quantum audio huius uerba.

Istuc tibi ex sententia tua obtigisse laetor.

CL. O mi Syre, audisti obsecro? SY. Quid ni? qui usque una adfuerim.

685 CL. Quoi^{quam} aequae audisti commode quicquam euenisse? SY. Nulli.

CL. Atque ita me di ament, ut ego nunc non tam meapte causa

Laetor quam illius: quam ego scio esse honore quouis dignam.

SY. Ita credo: sed nunc, Clinia, age, da te mihi uicissim:

Nam amici quoque res est uidenda in tuto ut collocetur,

690 Nequid de amica nunc senex. CL. O Iuppiter. SY. Quiesce.

CL. Antiphila mea nubet mihi. SY. Sicin mihi interloquere?

CL. Quid faciam? Syre mi, gaudeo: fer me. SY. Fero hercle uero.

IV 3 15—32. *HAVTON TIMORVMENOS.* 39

CL. Deorum uitam apti sumus. SY. Frustra operam opinor sumo.

CL. Loquere : audio. SY. At iam hoc non agis. CL. Agam. SY. Videndumst, inquam,

Amici quoque res, Clinia, tui in tuto ut conlocetur. 695

Nam si nunc a nobis abis et Bacchidem hic relinquis,

Senex resciscet ilico esse amicam hanc Clitiphonis :

Si abduxeris, celabitur, itidem ut celata adhuc est.

CL. At enim istoc nil est magis, Syre, meis nuptiis aduersum.

Nam quo ore appellabo patrem ? tenes quid dicam ? 700

SY. Quid ni ?

CL. Quid dicam ? quam causam adferam ? SY. Quin nolo mentiare :

Aperte ita ut res sese habet narrato. CL. Quid ais ? SY. Iubeo :

Illam te amare et uelle uxorem, hanc esse Clitiphonis.

CL. Bonam atque iustam rem oppido inperas et factum facilem.

Et scilicet iam me hoc uoles patrem exorare ut 705 celet

Senem uostrum ? SY. Immo ut recta uia rem narret ordine omnem. CL. Hem,

Satin sanus es aut sobrius ? tu quidem illum plane perdis.

[Nam qui ille poterit esse in tuto, dic mihi.]

SY. Huic equidem consilio palmam do : hic me magnifice ecfero,

Qui uim tantam in me et potestatem habeam tantae 710 astutiae,

40 *HAVTON TIMORVMENOS. IV 3 33—4 2.*

Vera dicendo ut eos ambos fallam : ut quom narret
senex

Voster nostro esse istam amicam gnati, non credat
tamen.

CL. At enim spem istoc pacto rursum nuptiarum
omnem eripis :

Nam dum amicam hanc meam esse credet, non
committet filiam.

715 Tu fors quid me fiat parui pendis, dum illi con-
sulas.

SY. Quid, malum, me aetatem censes uelle id adsimu-
larier ?

Vnus est dies, dum argentum eripio : pax : nil am-
plius.

CL. Tantum sat habes ? quid tum, quaeso, si hoc pater
resciuerit ?

SY. Quid si redeo ad illos qui aiunt 'quid si nunc cae-
lum ruat.?'

720 CL. Metuo quid agam. SY. Metuis ? quasi non ea
potestas sit tua,

Quo uelis in tempore ut te exoluas, rem facias
palam.

CL. Age age, traducatur Bacchis. SY. Optume ipsa
exit foras.

BACCHIS. CLINIA. SYRVS. PHRYGIA. DROMO.

IV 4 BA. Satis pol proterue me Syri promissa huc induxe-
1-2 runt,

Decem minas quas mihi dare pollicitust. quod si is
nunc me

IV 4 3—18. *HAVTON TIMORVMENOS.* 41

Deceperit, saepe obsecrans me ut ueniam frustra 725
ueniet :

Aut quom uenturam dixero et constituero, quom is
certe

Renuntiarit, Clitipho quom in spe pendeat animi :
Decipiam ac non ueniam, Syrus mihi tergo poenas
pendet.

CL. Satis scite promittit tibi. SY. Atqui tu hanc
iocari credis ?

Faciet nisi caueo. BA. Dormiunt : ego pol istos 730
commouebo.

Mea Phrygia, audistin, modo iste homo quam uillam
demonstrauit

Charini ? PH. Audiui. BA. Proxumam esse huic
fundo ad dextram ? PH. Memini.

BA. Curriculo percurrere : apud eum miles Dionysia
agitat :

SY. Quid inceptat ? BA. dic me hic oppido esse inui-
tam atque adseruari :

Verum aliquo pacto uerba me his daturam esse et 735
uenturam.

SY. Perii hercle. Bacchis, mane, mane : quo mittis
istanc quaeso ?

Iube maneat. BA. I. SY. Quin est paratum ar-
gentum. BA. Quin ego maneo.

SY. Atqui iam dabitur. BA. Vt lubet. num ego
insto ? SY. At scin quid sodes ?

BA. Quid ? SY. Transeundumst nunc tibi ad Mene-
demum et tua pompa

Eo traducendast. BA. Quam rem agis, scelus ? 740
SY. Egon ? argentum cudo,

42 *HAVTON TIMORYMENOS.* IV 4 19—5 11.

Quod tibi dem. BA. Dignam me putas, quam in-
ludas? SY. Non est temere.

BA. Etiamne tecum hic res mihist? SY. Minume:
tuom tibi reddo.

BA. Eat. SY. Sequere hac. heus, Dromo. DR.
Quis me uolt? SY. Syrus. DR. Quid est rei?

SY. Ancillas omnis Bacchidis traduce huc ad uos
propere.

745 DR. Quam obrem? SY. Ne quaeras: eferant quae
secum huc attulerunt.

Sperabit sumptum sibi senex leuatum esse harunc
abitu:

Ne ille hauscit, hoc paulum lucri quantum ei damni
adportet.

Tu nescis id quod scis, Dromo, si sapias. DR.
Mutum dices.

CHREMES. SYRVS.

IV 5 CH. Ita me di amabunt, ut nunc Menedemi uicem

1—11

750 Miseret me: tantum deuenisse ad eum mali.

Illancine mulierem alere cum illa familia!

Etsi scio, hosce aliquot dies non sentiet:

Ita magno desiderio fuit ei filius.

Verum ubi uidebit tantos sibi sumptus domi

755 Cotidianos fieri nec fieri modum,

Optabit rursum ut abeat ab se filius.

Syrum optume eccum. SY. Cesso hunc adoriri?

CH. Syre. SY. Hem.

CH. Quid est? SY. Te mi ipsum iam dudum optabam
dari.

CH. Videre egisse iam nescio quid cum sene.

IV 5 12—36. *HAVTON TIMORVMENOS.* 43

SY. De illo quod dudum? dictum ac factum reddidi. 760

CH. Bonan fide? SY. Bona. CH. Hercle non possum
pati,

Quin tibi caput demulceam: accede huc, Syre:

Faciam boni tibi aliquid pro ista re, ac lubens.

SY. At si scias quam scite in mentem uenerit.

CH. Vah, gloriare euenisse ex sententia? 765

SY. Non hercle uero, uerum dico. CH. Dic quid est?

SY. Tui Clitiphonis esse amicam hanc Bacchidem

Menedemo dixit Clinia, et ea gratia

Secum adduxisse, ne tu id persentisceres.

CH. Probe. SY. Dic sodes. CH. Nimium, inquam. 770

SY. Immo si scias,

Sed porro ausculta, quod super est fallaciae.

Sese ipse dicit tuam uidisse filiam:

Eius sibi complacitam formam, postquam aspexerit:

Hanc cupere uxorem. CH. Modone quae inuentast?

SY. Eam:

Et quidem iubebit posci. CH. Quam obrem istuc, 775

Syre?

Nam prorsum nil intellego. SY. Vah, tardus es.

CH. Fortasse. SY. Argentum dabitur ei ad nuptias,

Aurum atque uestem qui...tenesne? CH. Comparet?

SY. Id ipsum. CH. At ego illi neque do neque despondeo.

SY. Non? quam obrem? CH. Quam obrem? me rogas? 780
homini? SY. Vt lubet.

Non ego dicebam in perpetuum ut illam illi dares,

Verum ut simulares. CH. Non meast simulatio:

Ita tu istaec tua misceto, ne me admisceas.

Ego quoi daturus non sum, ut ei despondeam?

44 HAVTON TIMORVMENOS. IV 5 35—6 4.

- 785 SY. Credebam. CH. Minume. SY. Scite poterat fieri:
 Et ego hoc, quia dudum tu tanto opere suaseras,
 Eo coepi. CH. Credo. SY. Ceterum equidem istūc,
 Chremes,
 Aequi bonique facio. CH. Atqui quam maxume
 Volo te dare operam ut fiat, uerum alia uia.
- 790 SY. Fiat, quaeratur aliquid. sed illud quod tibi
 Dixi de argento, quod ista debet Bacchidi,
 Id nunc reddendumst illi: neque tu scilicet
 Illuc confugies: 'quid mea? num mihi datumst?
 Num iussi? num illa oppignerare filiam
 795 Meam me inuito potuit?' uerum illud, Chremes,
 Dicunt: 'ius summum saepe summast malitia.'
 CH. Haud faciam. SY. Immo aliis si licet, tibi non
 licet:
 Omnes te in lauta *esse* et bene *aucta re* putant.
 CH. Quin egomet iam ad eam deferam. SY. Immo
 filium
- 800 Iube potius. CH. Quam obrem? SY. Quia enim in
 eum suspitios
 Translata amoris. CH. Quid tum? SY. Quia uide-
 bitur
 Magis ueri simile id esse, quom hic illi dabit:
 Et simul conficiam facilius ego quod uolo.
 Ipse adeo adest: abi, ecfer argentum. CH. Ecfero.

CLITIPHO. SYRVS.

- IV 6 CL. Nullast tam facilis res, quin difficilis siet,
 1-4 Quam inuitus facias, uel me haec deambulatio,
 806 Quam non laboriosa, ad languorem dedit.
 Nec quicquam magis nunc metuo quam ne denuo

IV 6 5—7 2. *HAVTON TIMORVMENOS.* 45

Miser aliquo extrudar hinc, ne accedam ad Bacchidem.

Vt te quidem di deaeque omnes quantumst cum tuo, 810

Syre, istoc inuento cumque incepto perduint!

Huius modi mihi res semper comminiscere,

Vbi me excarnufices. Sy. Ibin hinc quo dignus es?

Quam paene tua me perdidit proteruitas!

CL. Vellem hercle factum, ita meritu's. Sy. Meritus? 815
quo modo?

Ne istuc ex te prius audiuisse gaudeo,

Quam argentum haberes, quod daturus iam fui.

CL. Quid igitur dicam tibi uis? *abiisti*, mihi

Amicam adduxti, quam non liceat tangere.

Sy. Iam non sum iratus. sed scin ubi nunc sit tibi 820

Tua Bacchis? CL. Apud nos. Sy. Non. CL. Vbi

ergo? Sy. Apud Cliniam.

CL. Perii. Sy. Bono animo es: iam argentum ad eam
deferens,

Quod ei pollicitu's. CL. Garris. unde? Sy. A tuo
patre.

CL. Ludis fortasse me? Sy. Ipsa re experibere.

CL. Ne ego homo sum fortunatus: deamo te, Syre. 825

Sy. Sed pater egreditur. caue quicquam admiratus sis,

Qua causa id fiat: obsecundato in loco:

Quod inperabit facito: loquitor paucula.

CHREMES. CLITIPHO. SYRVS.

CH. Vbi Clitipho hic est? Sy. 'Eccum me inque. IV7
1-2

CL. Eccum hic tibi.

CH. Quid rei esset dixti huic? Sy. Dixi pleraque 830
omnia.

46 *HAVTON TIMORYMENOS.* IV 7 3—8 12.

CH. Cape hoc argentum ac defer. SY. I: quid stas, lapis?

Quin accipis? CL. Cedo sane. SY. Sequere haec me ocus.

Tu hic nos, dum eximus, interea opperibere:

Nam nil est illic quod moremur diutius.

835 CH. Minas quidem iam decem habet a me filia,

Quas pro alimentis esse nunc duco datas:

Hasce ornamentis consequentur alterae:

Porro haec talenta dotis adposcunt duo.

Quam multa, iusta iniusta, fiunt moribus!

840 Mihi nunc relictis rebus inueniundus est

Aliquis, labore inuenta mea quoi dem bona.

MENEDEMVS. CHREMES.

IV 8 ME. Multo omnium nunc me fortunatissimum

1 12 Factum puto esse, gnate, quom te intellego

Resipisse. CH. Vt errat. ME. Te ipsum quaerebam, Chremes:

845 Serua, quod in te est, filium et me et familiam.

CH. Cedo quid uis faciam? ME. Inuenisti hodie filiam.

CH. Quid tum? ME. Hance uxorem sibi dari uolt Clinia.

CH. Quaeso quid tu homini's? ME. Quid namst? CH. Iamne oblitus es,

Inter nos quid sit dictum de fallacia.

850 Vt ea uia abs te argentum auferretur? ME. Scio.

CH. Ea res nunc agitur ipsa. ME. Quid narras, Chremes?

Immo haec quidem quae apud me est, Clitiphonis est

Amica. CH. Ita aiunt: et tu credis omnia:

IV 8 13—32. *HAVTON TIMORVMENOS.* 47

Et illam aiunt uelle uxorem, ut quom desponderim
Des qui aurum ac uestem atque alia quae opus sunt 855
comparet.

ME. Id est profecto: id amicae dabitur. CH. Scilicet
Daturum. ME. Ah, frustra sum igitur gauisus miser
Quiduis tamen iam malo quam hunc amittere.
Quid nunc renuntiem abs te responsum Chremes,
Ne sentiat me sensisse atque aegre ferat? 860

CH. Aegre? nimium illi, Menedeme, indulges. ME.
Sine:

Inceptumst: perforce hoc mihi perpetuo, Chremes.

CH. Dic conuenisse, egisse te de nuptiis.

ME. Dicam. quiddeinde? CH. Me facturum esse omnia,
Generum placere; postremo etiam, si uoles, 865
Desponsam quoque esse dicito. ME. Em, istuc uo-
lueram.

CH. Tanto ocius te ut poscat et tu, id quod cupis,
Quam ocissime ut des. ME. Cupio. CH. Ne tu pro-
pediem,

Vt istam rem uideo, istius obsaturabere.

Sed haec uti sunt, cautim et paulatim dabis, 870

Si sapias. ME. Faciam. CH. Abi intro: uide quid
postulet.

Ego domi ero, siquid me uoles. ME. Sane uolo:

Nam te scientem faciam, quidquid egero.

ACTVS V.

MENEDEMVS. CHREMES.

V 1 ME. Ego me non tam astutum neque ita perspicacem
1-12 esse id scio:

875 Sed hic adiutor meus et monitor et praemonstrator
Chremes

Hoc mihi praestat: in me quiduis harum rerum con-
uenit,

Quae sunt dicta in stulto, caudex, stipes, asinus,
plumbeus:

In illum nil potest: exuperat eius stultitia haec
omnia.

CH. Ohe, desiste inquam deos, uxor, gratulando obtun-
dere,

880 Tuam esse inuentam gnatam: nisi illos ex tuo in-
genio iudicas,

Vt nil credas intellegere, nisi idem dictumst cen-
tiens.

Sed interim quid illic iam dudum gnatus cessat cum
Syro?

ME. Quos ais homines, Chremes, cessare? CH. Ehem,
Menedeme, aduenis?

Dic mihi, Cliniae quae dixi nuntiastin? ME. Omnia.

885 CH. Quid ait? ME. Gaudere adeo coepit, quasi qui cu-
piunt nuptias.

CH. Hahahae. ME. Quid risisti? CH. Serui uenere in mentem Syri

Calliditates. ME. Itane? CH. Voltus quoque hominum fingit scelus.

ME. Gnatus quod se adsimulat laetum, id dicis? CH. Id.

ME. Idem istuc mihi

Venit in mentem. CH. Veterator. ME. Magis, si magis noris, putes

Ita rem esse. CH. Ain tu? ME. Quin tu ausculta. 890

CH. Mane *dum*, hoc prius scire expeto,

Quid perdideris, nam ubi desponsam nuntiasti filio,

Continuo iniecisse uerba tibi Dromonem scilicet,

Sponsae uestem aurum atque ancillas opus esse: argentum ut dares.

ME. Non. CH. Quid? non? ME. Non inquam. CH.

Neque ipse gnatus? ME. Nil prorsum, Chremes.

Magis unum etiam instare, ut hodie conficiantur 895 nuptiae.

CH. Mira narras, quid Syrus meus? ne is quidem quicquam? ME. Nihil.

CH. Quam obrem, nescio. ME. Equidem miror, qui alia tam plane scias.

Sed ille tuom quoque Syrus idem mire finxit filium,

Vt ne paululum quidem subolat esse amicam hanc Cliniae.

CH. Quid ais? ME. Mitto iam osculari atque amplexari: 900 id nil puto.

CH. Quid est quod amplius simuletur? ME. Vah. CH.

Quid est? ME. Audi modo.

Est mihi ultimis conclaue in aedibus quoddam retro:

Huc est intro latus lectus, uestimentis stratus est.

CH. Quid postquam hoc est factum? ME. Dictum factum
huc abiit Clitipho.

905 CH. Solus? ME. Solus. CH. Timeo. ME. Bacchis con-
secutast ilico.

CH. Sola? ME. Sola. CH. Perii. ME. Vbi abiere intro,
operuere ostium. CH. Hem,
Clinia haec fieri uidebat? ME. Quid ni? mecum una
simul.

CH. Filist amica Bacchis: Menedeme, occidi.

ME. Quam obrem? CH. Decem dierum uix mihist fa-
milia.

910 ME. Quid? istuc times quod ille operam amico dat suo?
CH. Immo quod amicae. ME. Si dat. CH. An dubium
id tibist?

Quemquamne tam comi animo esse aut leni putas,
Qui se uidente amicam patiatursuam?

ME. Quid ni? quo uerba facilius dentur mihi.

915 CH. Derides merito. mihi nunc ego suscenseo:
Quot res dedere, ubi possem persentiscere,
Ni essem lapis! quae uidi! uae misero mihi.
At ne illud haud inultum, si uiuo, ferent:
Nam iam...ME. Non tu te cohibes? non te respicis?
920 Non tibi ego exempli satis sum? CH. Prae ira-
cundia,

Menedeme, non sum apud me. ME. Tene istuc loqui!
Nonne id flagitiumst, te aliis consilium dare,
Foris sapere, tibi non *potis* esse auxiliarier?

CH. Quid faciam? ME. Id quod me fecisse aiebas parum.

925 Fac te patrem esse sentiat: fac ut audeat
Tibi credere omnia, abs te petere et poscere:
Nequam aliam quaerat copiam ac te deserat.

CH. Immo abeat potius malo quouis gentium,
 Quam hic per flagitium ad inopiam redigat patrem :
 Nam si illi pergo suppeditare sumptibus, 930
 Menedeme, mihi illaec uero ad rastros res redit.

ME. Quot incommoditates hac re accipies, nisi caues !
 Difficilem ostendes te esse et ignosces tamen
 Post, et id ingratum. CH. Ah nescis, quam doleam.

ME. Vt lubet.

Quid hoc quod rogo, ut illa nubat nostro ? nisi quid 935
 est

Quod magis uis. CH. Immo et gener et adfines placent.

ME. Quid dotis dicam te dixisse filio ?

Quid obticuisti ? CH. Dotis ? ME. Ita dico. CH. Ah.

ME. Chremes,

Nequid uereare, si minus : nil nos dos mouet.

CH. Duo talenta pro re nostra ego esse decreui satis : 940
 Sed ita dictu opus est, si me uis saluom esse et rem
 et filium,

Me mea omnia bona doti dixisse illi. ME. Quam
 rem agis ?

CH. Id mirari te simulato et illum hoc rogitato simul,
 Quam obrem id faciam. ME. Quin ego uero quam
 obrem id facias nescio.

CH. Egone ? ut eius animum, qui nunc luxuria et 945
 lasciuiam

Diffluit, retundam, redigam, ut quo se uortat nesciat.

ME. Quid agis ? CH. Mitte : sine me in hac re gerere
 mihi morem. ME. Sino :

Itane uis ? CH. Ita. ME. Fiat. CH. Ac iam uxorem
 ut arcessat paret.

Hic ita ut liberos est aequom dictis confutabitur.

950 Sed Syrum quidem ego si uiuo adeo exornatum
dabo,
Adeo depexum, ut dum uiuat meminerit semper mei.
Qui sibi me pro deridiculo ac delectamento putat.
Non, ita me di ament, auderet facere haec uiduae
mulieri,
Quae in me fecit.

CLITIPHO. MENEDEMVS. CHREMES. SYRVS.

V 2 CL. Itane tandem quaeso est, Menedeme, ut
1-11 pater
955 Tam in breui spatio omnem de me eiecerit animum
patris?
Quod nam ob factum? quid ego tantum sceleris ad-
misi miser?
Volgo faciunt. ME. Scio tibi esse hoc grauius multo
ac durius,
Quoi fit: uerum ego haud minus aegre patior, id qui
nescio
Nec rationem capio, nisi quod tibi bene ex animo
uolo.
960 CL. Hic patrem astare aibas. ME. Eccum. CH. Quid me
incusas, Clitipho?
Quidquid ego huius feci, tibi prospexi et stultitiae
tuae.
Vbi te uidi animo esse omisso et suaui in praesentia
Quae essent prima habere neque consulere in longi-
tudinem :
Cepi rationem, ut neque egeres neque ut haec pos-
ses perdere.

Vbi quoi decuit primo, tibi non licuit per te mihi 965
dare,

Abii ad proximos, tibi qui erant: eis commisi et
credidi,

Ibi tuae stultitiae semper erit praesidium, Clitipho,
Victus, uestitus, quo in tectum te receptes. CL. Ei
mihi.

CH. Satius est quam te ipso herede haec possidere Bac-
chidem.

SY. Disperii: scelestus quantas turbas conciui insciens! 970

CL. Emori cupio. CH. Prius quaeso disce, quid sit
uiuere.

Vbi scies, si displicebit uita, tum istoc utitor.

SY. Ere, licetne? CH. Loquere. SY. At tuto. CH.

Loquere. SY. Quae istast prauitas

Quaeue amentias, quod peccaui ego, id obesse huic?

CH. Ilicet.

Ne te admisce: nemo accusat, Syre, te: nec tu aram 975
tibi

Nec precatorem pararis. SY. Quid agis? CH. Nil
suscenseo

Nec tibi nec tibi: nec uos est aequom quod facio
mihi.

SY. Abiit? uah, rogasse uellem. CL. Quid? SY. unde
peterem mihi cibum:

Ita nos alienauit. tibi iam esse ad sororem intel-
lego.

CL. Adeon rem rediisse, ut periculum etiam a fame mihi 980
sit, Syre!

SY. Modo liceat uiuere, est spes. CL. Quae? SY. nos
esurituros satis.

CL. Inrides in re tanta neque me quicquam consilio
adiuuas?

SY. Immo et ibi nunc sum et usque id egi dudum, dum
loquitur pater :

Et quantum ego intellegere possum, CL. Quid? SY.
non aberit longius.

985 CL. Quid id ergo? SY. Sic est: non esse horum te arbi-
tror. CL. Qui istuc, Syre?

Satin sanus es? SY. Ego dicam, quod mi in mentemst:
tu diiudica.

Dum istis fuisti solus, dum nulla alia delec-
tatio,

Quae propior esset, te indulgebant, tibi dabant:
nunc filia

Postquamst inuenta uera, inuentast causa qua te
expellerent.

990 CL. Est ueri simile. SY. An tu ob peccatum hoc esse
illum iratum putas?

CL. Non arbitror. SY. Nunc aliud specta: matres omnes
filiis

In peccato adiutrices, auxilio in paterna iniuria

Solent esse: id non fit. CL. Verum dicis: quid ego
nunc faciam, Syre?

SY. Suspicionem istanc ex illis quaere: rem profer
palam.

995 Si non est uerum, ad misericordiam ambos adduces
cito,

Aut scibis quouis sis. CL. Recte suades: faciam.

SY. Sat recte hoc mihi

In mentem uenit: namque adulescens quam in
minima spe situs erit,

V 2 45—3 11. *HAVTON TIMORVMENOS.* 55

Tam facillume patris pacem in leges conficiet suas.
Etiam hauscio anne uxorem ducat ac Syro nil gratiae.

Quid hoc autem? senex exit foras: ego fugio. adhuc ¹⁰⁰⁰
quod factumst,

Miror non iusse me ilico adripi: ad Menedemum
hunc pergam.

Eum mihi precatorem paro: seni nostro nil fidei
habeo.

SOSTRATA. CHREMES.

So. Profecto nisi caues tu homo, aliquid gnato confici- ^{V³}
cies mali: ₁₋₁₁

Idque adeo miror, quo modo

Tam ineptum quicquam tibi uenire in mentem, mi ¹⁰⁰⁵
uir, potuerit.

CH. Oh, pergin mulier esse? *ullamne* ego rem um-
quam in uita mea

Volui, quin tu in ea re mihi fueris aduersatrix, Sos-
trata?

At si rogem iam, quid est quod peccem, aut quam
obrem hoc faciam: nescias,

In qua re nunc tam confidenter restas, stulta. So.
Ego nescio?

CH. Immo scis potius, quam quidem redeat *de* inte- ¹⁰¹⁰
gro haec oratio. So. Oh,

Iniquos es, qui me tacere de re tanta postules.

CH. Non postulo iam: loquere: nilo minus ego hoc
faciam tamen.

So. Facies? CH. Verum. So. Non uides quantum
mali ex ea re excites?

Subditum se suspicatur. CH. 'Subditum' ain te?
So. Sic erit

1015 Mi uir. CH. Confitere. So. Au te obsecro, istuc
inimicis siet.

Egon confitear meum non esse filium, qui sit meus?
CH. Quid? metuis ne non, quom uelis, conuincas esse
illum tuom?

So. Quod fliast inuenta? CH. Non: sed quod [magis
credundum siet

Id quod est consimilis moribus

1020 Conuincas facile ex te natum: nam] tui similis est
probe.

Nam illi nil uitist relictum, quin siet itidem tibi.

Tum praeterea talem nisi tu nulla pareret filium.

Sed ipse egreditur, quam seuerus: rem quom uideas,
censeas.

CLITIPHO. SOSTRATA. CHREMES.

V⁴ CL. Si umquam ullum fuit tempus, mater, quom ego
1-7 uoluptati tibi

1025 Fuerim, dictus filius tuos uostra uoluntate: obsecro,
Eius ut memineris atque inopis nunc te miserescat
mei;

Quod peto aut uolo, parentis meos ut commonstres
mihi.

So. Obsecro, mi gnate, ne istuc in animum inducas
tuom,

Alienum esse te. CL. Sum. So. Miseram me, hocine
quaesisti obsecro?

1030 Ita mihi atque huic sis superstes, ut *tu* ex me atque
hoc natus es:

V 4 8—5 2. *HAYTON TIMORVMENOS.* 57

Et caue posthac, si me amas, umquam istuc uerbum
ex te audiam.

CH. At ego, si me metuis, mores caue in te esse istos
sentiam.

CL. Quos? CH. Si scire uis, ego dicam: gerro, iners,
fraus, helluo,

Ganeo, damnosus: crede, et nostrum te esse credito.

CL. Non sunt haec parentis dicta. CH. Non, si ex 1035
capite sis meo

Natus, item ut aiunt Mineruam esse ex Ioue, ea
causa magis

Patiar, Clitipho, flagitiis tuis me infamem fieri.

So. Di istaec prohibeant. CH. Deos nescio: ego quod
potero, sedulo.

Quaeris id quod habes, parentis: quod abest non
quaeris, patri

Quo modo obsequare et ut serues quod labore inue- 1040
nerit.

Non mihi per fallacias adducere ante oculos...pudet

Dicere hac praesente uerbum turpe: at te id nullo
modo

Facere puduit. CL. Eheu, quam nunc totus displiceo
mihi,

Quam pudet: neque quod principium capiam ad pla-
candum scio.

MENEDEMVS. CHREMES. SOSTRATA. CLITIPHO.

ME. Enim uero Chremes nimis grauiter cruciat adules- V 5
centulum 1-2

Nimisque inhumane: exeo ergo ut pacem conciliem. 1045
Optume

- Ipsos uideo. CH. Ehem, Menedeme, quor non ar-
cessi iubes
Filiam et quod dotis dixi firmas? So. Mi uir, te
obsecro
Ne facias. CL. Pater, obsecro mi ignoscas. ME. Da
ueniam, Chremes:
1050 Sine te exorent. CH. Mea bona ut dem Bacchidi
dono sciens?
Non faciam. ME. At id nos non sinemus. CL. Si me
uiuom uis, pater,
Ignosce. So. Age, Chremes mi. ME. Age quaeso, ne
tam offirma te, Chremes.
CH. Quid istic? uideo non licere ut coeperam hoc per-
tendere.
ME. Facis, ut te decet. CH. Ea lege hoc adeo faciam,
si facit
1055 Quod ego hunc aequom censeo. CL. Pater, omnia
faciam: inpera.
CH. Vxorem ut ducas. CL. Pater. CH. Nil audio. So.
Ad me recipio:
Faciet. CH. Nil etiam audio ipsum. CL. Perii. So.
An dubitas, Clitipho?
CH. Immo utrum uolt. So. Faciet omnia. ME. Haec
dum incipias, grauia sunt,
Dumque ignores: ubi cognoris, facilia. CL. Faciam,
pater.
1060 So. Gnate mi, ego pol tibi dabo illam lepidam, quam
tu facile ames,
Filiam Phanocratae nostri. CL. Rufamme illam
uirginem,
Caesiani, sparso ore, adunco naso? non possum, pater.

V 5 19—23. *HAVTON TIMORVMENOS.* 59

CH. Heia, ut elegans est: credas animum ibi esse.

So. Aliam dabo.

CL. Immo, quandoquidem ducendast, egomet habeo
propemodum

Quam uolo. So. Nunc laudo, gnate. CL. Archonidi 1065
huius filiam

So. Satis placet. CL. Pater, hoc nunc restat. CH. Quid?

CL. Syro ignoscas uolo

Quae mea causa fecit. CH. Fiat. Ω. Vos ualete
et plaudite.

METRA HVIVS FABVLAE HAEC SVNT.

- V 1 ad 174 iambici senarii
- 175 et 177 trochaici octonarii
- 176 trochaicus septenarius
- 178 trochaicus dimeter catalecticus
- 179 et 180 trochaici septenarii
- 181 ad 241 iambici octonarii
- 242 ad 256 trochaici septenarii
- 257 ad 264 iambici octonarii
- 265 ad 311 iambici senarii
- 312 trochaicus septenarius
- 313 trochaicus octonarius
- 314 ad 339 trochaici septenarii
- 340 ad 380 iambici senarii
- 381 ad 397 trochaici septenarii
- 398 ad 404 iambici octonarii
- 405 ad 561 iambici senarii
- 562 et 563 trochaici octonarii
- 564 trochaicus septenarius
- 565 iambicus octonarius
- 566 iambicus quaternarius
- 567 ad 569 trochaici octonarii
- 570. 571. 573 trochaici septenarii
- 572 et 574 trochaici octonarii
- 575 ad 578 iambici octonarii
- 579 trochaicus septenarius
- 580 ad 582 trochaici octonarii

- V 583 et 584 trochaici septenarii
- 585 ad 588 iambici octonarii
- 589 et 590 iambici senarii
- 591 ad 613 trochaici septenarii
- 614 ad 622 iambici octonarii
- 623 ad 667 trochaici septenarii
- 668 ad 678 iambici octonarii
- 679 ad 707 iambici septenarii
- 709 ad 722 trochaici septenarii
- 723 ad 748 iambici septenarii
- 749 ad 873 iambici senarii
- 874 ad 907 trochaici septenarii
- 908 ad 939 iambici senarii
- 940 ad 979 trochaici septenarii
- 980 ad 999 iambici octonarii
- 1000 ad 1002 iambici septenarii
- 1003 iambicus octonarius
- 1004 iambicus quaternarius
- 1005 ad 1012 iambici octonarii
- 1013 ad 1016 trochaici septenarii
- 1017 et 1018 iambici octonarii
- 1021 ad 1067 trochaici septenarii.

NOTES.

THE PROLOGUE.

LUCIUS AMBIVIUS TURPIO who speaks the prologue was a famous actor in the time of Terence. He is alluded to by Cicero in the *de Senectute*, ch. 20: and the author of the *de Oratoribus*, ch. 20, mentions him and Roscius as representatives of the old-fashioned and severe style of acting then out of date. His *grex* acted all the six plays of Terence.

The prologue being usually spoken by a junior actor, Ambivius says that he will first explain the deviation from the usual custom in this instance, and then proceed in the ordinary way with the prologue [1—3]: he prefaces both this explanation and the prologue itself with a statement of the name and origin of the play [4—9]: he then gives the promised explanation of his being selected instead of a junior actor [10—15]: and then proceeds with the prologue proper [16—52].

3. *quod ueni* = *propter quod ueni*, 'that on account of which I have come;' *i. e. to speak the prologue*. Though Bentley has rightly been considered mistaken in supposing this to refer to Ambivius being about to act the part of Chremes, yet substituting the *prologue* for the *part* his translation I take to be right: *quod ueni eloquar* could not mean 'I will account for my appearance here as an actor,'—as Parry translates, in which case *uenerim* would be required.

4. *integra*. In spite of the passage of Cicero (*Top.* 18) proving as it does that *integra fabula* is technically opposed to *fabula contaminata* (vid. note to v. 17), I venture to think Parry right in translating it 'fresh' in this passage. For if the play was really 'one complete Latin play adapted from one complete Greek play' (W.), then v. 6 cannot be true,—surely indicating some alteration, which while it would not

necessarily involve the play being 'contaminata,' would yet forbid its being called 'integra' in the technical sense. Therefore, assuming v. 6 to be genuine, we should explain v. 4 thus: 'a play never before represented in Latin, from a Greek original of which no adaptation had before been made.' He seems to call it 'fresh,' i.e. not used by any Latin poet before, as an answer to the charge of not using his original fairly, but making use of previous Latin adaptations, a charge that we know was brought against him. *Eun.* pr. 23—5.

5. *Hauton timorumenon*: this way of writing the word instead of *heauton* is due to Wagner. 'The self-tormentor.'

6. Bentley reads *simplex...duplici*: other critics reject the line as spurious because it contradicts the assertion of the play being *integra*: but see note on v. 4.

7. *scripserit*, i.e. in Latin.

7—9. W. omits these lines, and agrees with other commentators who believe them to belong to the first prologue of *Hecyra*. Two reasons are assigned for rejecting them here: 1. *ostendit*, whereas nothing of the sort has been demonstrated. 2. The audience generally would not have been likely to know the author of the original Greek unless the play had been acted before, which was not the case with this, as with the *Hecyra*.

10. *dabo*, 'I will explain.' Cf. Virg. *E.* i. 19, *Sed tamen iste deus qui sit, da, Tityre nobis*. Compare also Cicero *Acad.* 1, 3, 10, *Sed da mihi nunc, satisne probas?*

11. *oratorem*, 'an ambassador.' And therefore he chose the actor able to deliver his charge most effectively.

12. *actorem*, 'one who conducts a case in a law-court'; he is said *agere causam*, or simply *agere*.

13. *Si* is B's emendation for *sed*. "He has put me forward to plead his case, (and I shall do so) if only etc." a *facundia*, 'in the matter of delivery,' 'with regard to delivery.' Cf. Hor. *Od.* ii. 16, 27, *Nihil est ab omni Parte beatum*, 'in every respect.' Plaut. *Mil.* 681 *Si albicapillus hic videtur, nequitquam ab ingeniosior senex*, 'by no means an old man in mind.' Vid. Zumpt § 305. *Facundia* is the faculty of speaking with ease and fluency: it does not here refer to the faculty of an original speaker, but to the power of *delivering* a speech composed by another.

14. *ille*, i.e. the poet.

15. *dicturus sum*: this is scanned *dicturu' sum*. Cf. the well-known line of Ennius, '*uolite uiuere per ora uirum*.'

16. *distulerunt* = 'spread abroad.' *differo* is used absolutely for 'to defame.' Cf. Tac. *A. i. 4*, *dominos uariis rumoribus differunt*. *maleuoli* are Lauius and his adherents, who seem to have had strict ideas as to the proper manner of using the Greek originals; and to have objected to Terence that he 'contaminated' too freely, and also took advantage of the labours of previous Latin poets.

17. *contaminasse*: *contamen* 'contact' is derived from *con-* (cum) and *tagimen*, from *Tag-* the root of *tango*. It was the technical term for the combining two or more plays into one. Cf. *Andr.* prol. 15, where the poet discusses the same charge, and defends himself by the example set by Næuius, Plautus, and Ennius.

19. *autumo* is the emphatic opposite of *nego*. The derivation of the word is uncertain. Gellius (15, 3) quotes the opinion of Nigidius that it was from *ab-aestumo* = *totum aestumo*. But he points out that *autumo* = *dico et opinor et censeo*, which do not agree with this derivation. It is said also to be from *Au*, probably another form of *ai-o*. Cf. *negumo* from *nego*.

20. *exemplum bonorum*: cf. *Andr.* prol. 18: *Qui quum hunc accusant Næuium, Plautum, Ennium Accusant, quos hic noster auctores habet*.

21. *quod illi fecerunt*, i. e. adapted Greek originals as they pleased.

22. *Tum* merely marks the transition to another point in the address. Cf. Virg. *G. iii.* 357. *uetus poeta*, Lauius. Cf. *Phorm.*, prol. 1.

23. *repente*, 'by a sudden freak;' i. e. without a regular preparation for the profession. *Repente* is used of sudden transformation, begun and ended instantaneously. As applied to the appearance of a man as a writer without due preparation we may compare Persius, prol. 3:

Nec in bicipiti somniasse Parnasso
Memini, ut repente sic poeta prodirem.

Compare also Cic. *Phil.* 2, § 65, *persona de mimo modo egens repente diues*. So too, *repentina nobilitas* in Livy i. 34, means rank that comes to a man without previously belonging to his ancestors, by some one act of his own. *Stadium musicum*: 'the profession of a dramatist,' as he calls the 'dramatic art' *ars musica*, *Phorm.* pr. 17, *Hecyr.* pr. 2, 15. It represents the Greek *μουσική*, which was one of the three parts of education, the other two being *γραμματική* and *γυμναστική*, Plato *Protag.* 325 D. In a more general sense it stood for all

those accomplishments over which the Muses presided, music, poetry, even philosophy. Plato, *Phædo*, § 61, *Alcibiad.* 1, 108 c. *Hunc* = 'our author.'

24. *amicum ingenio*, i. e. Scipio and Laelius (vid. *Introd.* § 7 note 14), the latter of whom especially was said to have assisted Terence in composing his plays. Cf. *Cic. Att.* vii. 3.

25. *existimatio* is here not merely an 'opinion formed,' but an 'opinion formed and expressed,' a 'judgment.' Similarly *existimare* = 'to give a decided opinion.' Vid. *Cic. Acad.* 2, § 126, *Ne exaedificatum quidem hunc mundum divino consilio existimo; atque haud scio an ita sit.* 'I don't (as a sceptic) express a decided opinion that the universe was so much as constructed by divine design, and yet I feel pretty sure that such is the case.' [I may add that this use of *atque* goes to show that the *atqui* for *atque* in *Andr.* 525, adopted by F. and W., is unsound. Compare *Adelph.* 1, 1, 15, and *Sallust J.* 85, *atque ego scio homines*, etc. 'And yet I know of men....']

27. *iniquom...aequom*, i. e. of his opponents and supporters.

29. *spectandi nouarum*, 'of seeing new plays.' The usual construction would be *spectandarum nouarum* (sc. *fabularum*), or *spectandi nouas*. This irregular construction may be accounted for by considering the gerund as representing a noun. Cf. *Cic. Inu.* ii. 2, *exemplorum eligendi potestas*; and other examples cited by Zumpt, § 661.

30. *Ille*. Luscius Launius, who we must suppose had introduced an incident of this kind into some of his comedies. Terence's objection is perhaps to the staleness of the joke, for from other passages (in *Eunuch.* p. 36, *Plant. Amph.* 3, 4, 4, *Mercat.* p. 108 and 1, 1, 7) it seems to have been a stock scene. The *serui currentis*, 'bustling slaves.' Haste and bustle were regarded as unbecoming free men in Greece. See Mahaffy, *Social Life*, p. 261.

32. *decesse*, 'make room for:' a contraction for *decessisse*: cf. *iusse* for *iussisse*, 1001, *inleze* for *inlexisse*, *Plant. Merc.* pr. 53, *adposisse* for *adposuissse*, *Ter. And.* 729. *despeze* for *desperxisse*, *admissee* for *admisisse* *Plant. Mil.* 147, 187. So *adduxti* and *dixti* inf. 813, 830. Bentley read *dixisse* and translated 'represented the people as saying—'why serve a madman?'" But from the passage in Plautus, among others, quoted above, it is evident that *deceto* is the natural word in this connection, *Merc.* 1, 2, 7, *Haec hic disciplina pessima est: currenti properanti haud quisquam dignum habet decedere*. See Ellis on Catullus 64, 268. The full phrase is *decedere de via*, which occurs in *Plant. Amph.* 3, 4, 1. *cur insano seruat?*

Two ways are adopted of explaining these words. 1. By making *servus* the subject of *serviat*: 'what is the point in the slave having a mad master, which he must have if he has to rush about in this way?' 2. By making *populus* the subject of *serviat*: 'why should they (the people) be at the mercy of a madman, and make way humbly for him?' The latter seems the better of the two; but there is no great point made by either.

36. *statariam*: *fabula stataria* is a play which involves little action, but is conducted principally by the dialogue. The word was also used of orators who spoke without vehement motion and action. Cf. Cic. *Brut.* 30, 116, *per silentium*, of the audience. Vid. *Intro.* § 1.

37—39. The usual characters which made up the *dramatis personae* of the Latin Comedies. *parasitus*—(παράσιτος) 'a dinner guest'—is always introduced as a sponger who will do any dirty work for a dinner. *sycophanta* (συκοφαντής) is used as a general term for a rascal, while the *parasitus* is the shabby-genteel hanger-on.

41. *causam iustam*, still keeping up the idea of speaking as an advocate in a law-court.

45. *ad alium deferitur gregem*, 'it is taken to some other company to act.' The Roman actors were a distinct class, and were not included in the tribes or possessed of other rights of citizenship. A certain number of them formed themselves into a company under the headship of some leading actor, such as Ambivius, and thus formed a *grex* or company which always acted together. See *Intro.* § 4. He is really proud of what he pretends to grumble at, and alludes elsewhere to the actor's services in securing the success of a play. See *Hecyr.* prol. 20—4, *Phorm.* prol. 9—10. *lenis*, 'light and easy,' i.e. involving little action, and depending chiefly on dialogue; and so less fatiguing to the actors.

46. *In hac est pura oratio*; 'In this play the attraction is its purity of style,' i.e. not its action. Ambivius is contrasting the bustling, stirring plays in which he has often acted with this quiet (*stataria*) and more refined drama, where the beauty of style and language is the main feature. For this meaning of *oratio*, vid. *Phorm.* prol. 5, *Fabulas...tenui esse oratione*. Cf. also Cic. *Orat.* ii. 13, *res oratione illustrantur*, i.e. put in a clear light by the beauty of the style. The exact meaning of *pura* seems to be a combination of 'clear,' 'simple,' 'natural.' Not 'pure' in the sense of 'correct.' Caesar, in calling Terence *puri sermonis amator*, seems to be referring to

what we should call the 'lucidity' of his style. And Cicero (*Orat.* 75. 262) talks of a *pura et illustris breuitas*, "Brevity which is at once clear and explicit."

48. *pretium*. Pliny (*N. H.* viii. 89, § 128) mentions a tradition that Roscius earned as much as 500 sesteria (about £4000) a-year by his acting. See Cic. *pro Rosc. Com.* § 28.

48—50. Wagner omits these lines, as they do not appear in the Bembin ms. They are in the second prologue of the *Hecyra*.

51. *exemplum*: shew by giving me a quiet hearing that you regard devotion to the public service and reward it, and thus encourage young actors to do their best, as I have done.

ACT I. SC. 1.

Chremes finding Menedemus (the *Hauton timorumenos*) engaged, as he had often noticed him before, in the most laborious operations of the farm, remonstrates with him on the unsuitableness and uselessness of such conduct at his time of life, and by questioning him, draws from him the history of his proceedings. Menedemus says that having by undue severity driven his only son to leave home and go out for a soldier, he has determined to enjoy none of the luxuries, of which his son is deprived, but to punish himself by the most servile work until his son returns.

53. *nupera*. I have adopted this reading instead of *nuper*, which it would be difficult to justify. Facciolati quotes one other passage, in which the same doubt existed as to the reading between *nuper* and *nuperi*, Flor. 4, 2. In the passage of Cicero (*Fin.* 2, 4, 14), where it is quoted, some of the old editions read *nupera*.

54. *quom*, 'since the time that,' cf. Mero. 3, 1, 35, *iam biennium est quom mecum rem coepit*. 44, *haud sane diu est quom dentes exciderunt*. Fleckeisen's emendation for *quod*, the reading of the mss.: Wagner's emendation is *ex quo*. *adeo* emphasizes the word after which it comes, v. Conington's note to Virg. *Ecl.* iv. 11.

55. *rei*, 'intercourse.' Cf. *Hecyr.* 718, *Minitemur si cum illo habuerit rem postea*; and Liv. v. 3, *seruis uetant quicquam rei cum alienis hominibus esse*.

58. 'Boldly,' because your goodness makes me feel sure that I may venture; 'like an intimate,' because our being such near neighbours makes me feel like one.

62. **sexaginta natus es.** The Greek has been preserved:

πρὸς τῆς Ἀθηνᾶς, δαίμονος γεγονὼς ἔτη
τοσαύτῃ; ὁμοῦ γὰρ ἔστιν ἐξήκοντά σοι.—W.

65. **siet** = **sit**. *Sim* is a contraction of the form *siem*, *sies*, *siet* etc. used by Pl. and T. Plautus also often uses the form *fuam*, *as*, which Ter. only uses once (*Hec.* 610): see Roby § 590. 722.

66. **officia fungere.** This construction of *fungor* with an accusative occurs again in 580, and elsewhere throughout Terence and Plautus. It even occurs in Lucr. 3, 956. Cf. *frui ingenium*, 401. It is constructed, however, with the abl. also, vid. *Adelph.* 603. Roby *L. Gr.* § 1223.

69. **denique.** B. following Donatus read, *aut aliquid facere denique*: and Cicero quoting the lines (*Fin.* 1, 1) connects *denique* with *ferre*. But *denique* sums up the assertion of Menedemus' being at work morning and night; v. Munro, Lucr. i. 17.

72. **paenitet.** 'dissatisfied,' for this sense of *poenitet* cf. *Eun.* 5, 6, 12. Livy v. 9, *poenitere magistratum senatum apparebat*. Cic. *Ac.* 2, 22, 69, *eum Mnesarchi poenitebat*? 'Was he dissatisfied with Mnesarchus?' **enim**: not used at the beginning of a sentence except in the Comic poets.

76. **ea quae nil**: "and that too though they don't concern you at all." I have followed W. in thus reading, instead of *eaque nihil quae*, etc. He compares for the irregularity of construction 604.

77. **homo**, used in its broadest sense of 'one of the human family.'

- 78—9. In the two lines the order of the clauses is reversed: *ego ut faciam* answers to *percontari*; *te ut deterream* to *monere*. What Chremes said is an enquiry or an admonition, according as Menedemus' conduct shall be shewn to be worthy of imitation or blameable. 'Tell me,' he infers, 'which it is to be.'

82. **siquid laborist.** This line is despaired of by many critics. It is clear, I think, that Parry has made nothing of it. I think it may be explained thus: Menedemus says '*mihi*' with visible distress; Chremes observing it says, 'Oh if it is painful to you to speak of it, I wish I hadn't asked you (*nollem = nollem factum*, cf. *Ad.* 165.—W.), i.e. I am sorry I spoke.' Then after a moment's hesitation he goes on, 'but come! you had better tell me your sorrow.' **laborist**=*labori est*, the predicative dative.

86. **iuvetro**: 'I shall be sure to be of some use.' The

future perfect is used to express the certainty of his being of immediate use if Menedemus confides his troubles to him.

87. *qua dixi*, by attraction for *quam dixi*, he means for the reason given in v. 77, 'homo sum' etc. or in 86.

88. *rastris*: vid. Rich, *Compan. to Lat. Dict.* who gives a picture of the *rastri* from an illustration of this play in the mss. in the Vatican. It was very heavy. Virg. *G.* i. 164, *iniquo pondere rastri*.

89. *adpone*. Cf. Plaut. *Poen.* 4, 2, 35, *At onus urget*. Mr. *At tu appone*, 'well, put it down here then.' The *ad* conveys a notion of nearness.

90. *uociuom*, the form of *uacuum* in use in the age of Terence; v. Munro, Note 1 on Lucr. i. 520.

94. *immo*, like *μὴ οὐ* in Greek, corrects what has been said. This negative meaning can always be traced even when it seems to approach nearest to an affirmation, vid. Ramsay's *Mostell.* p. 194.

96. *e Corintho*. "Corinth was a city notorious for its dissolute life and its swarms of loose women."—W. Horace is supposed to refer to its extravagance in the proverbial line—'*Non cuius homini contingit adire Corinthum*.'

97. *ille*, the son. *perdite*, Bentley read *uirginem*, out of respect for the young lady's character, saying that he found it in some mss. But the attachment is assumed to have been virtuous throughout, vid. Act ii., Sc. 1.

98. Menedemus' objection seems to have been to his son's marrying Antiphila. A mistress he seems not to have objected to.

100. *aegrotum*, 'love-sick,' used in a figurative sense of the mind by Cic. *Tusc.* 3, 4, 8, *aegrotum animum, quam appellat insaniam*.

108. *inuenero*: 'I shall doubtless find,' for the force of the perfect future, cf. v. 86.

109. *adeo*. Cf. note on v. 54.

110. *istuc aetatis* = *istac aetate*, cf. *Hec.* 737: *istuc* like *iste* refers of course to the second person—'at that time of life of yours.' Cf. *id aetatis jam sumus*, 'we have now reached that time of life,' Cic. *Fam.* 6, 20.

112. *armis, belli, repperi*: 'I acquired wealth and glory by arms, in war.' *Belli* is the locative opposed to *domi*. Notice the climax (cf. 290, 645) 'I acquired wealth and glory

by arms, aye, abroad in foreign war, I did not loiter at home.' 'Home-staying youths have ever homely wits.'

Much difficulty has been made of this verse because the editors have combined *armis belli* and translated it 'feats of war': which was felt to be a harsh and almost impossible phrase. Even Wagner does this, though at the same time he quotes the exactly parallel passage of Plautus (*Epid.* 3, 4, 13) which gives the clue.

*Nempe quem in adolescentia
Memorant apud reges armis, arte bellica,
Diuittias magnas indeptum.*

If any alteration is required it would be that of *bello* for *belli*: which would more exactly correspond with *arte bellica*.

Two other ways have been adopted. Some editors arrange the line thus: *Simul rem et belli gloriam armis repperi*: and combine *belli gloriam*. But this rearrangement of the words is against all the mss. and though *belli gloriam* is a regular phrase (*Cic. Phil.* xi. § 8; *Caes. B. G.* vii. 1), yet the antithesis of *rem* and *gloriam* is neater without the qualifying *belli*. And though *belli* as a locative is said not to occur without the opposite *domi*, the sense here implies that word.

A second attempt to emend the line is a still less happy one. Madvig (*Emendationes Latinae* p. 14) suggests *bellè*. But *bellè* is not found elsewhere in Terence, and only twice for certain in Plautus, (*Curcul.* 3, 5 is a disputed and almost hopeless line,) and then with the sense of irony or playfulness which was attached to it in later writers. *Nil bene dum facias, facias tamen omnia bellè*, *Mart.* 2, 7, 8. And Chremes is speaking in sober earnest, with no idea of irony. I have made no alteration except in the stopping, therefore.

113. *adeo* here has the literal meaning of its compounds *ad-eo*, 'up to that point': for the fact of *ad-* in this compound being followed by the ablative, compare *quoad*, *praeterea*. See Ramsay's *Most. Excurs.* 1, pp. 177—180.

115. Bentley writes the line, '*putauit me et aetate et beneuolentia*.' I have retained *sapientia* because it is the reading of the Bembine ms., although *beneuolentia* seems the better word, answering to *providere plus*, as *aetate* to *plus scire*, as Bentley explains.

117. *ad regem*, one of those who succeeded to the eastern part of Alexander's dominions. There is nothing to shew which, nor does it matter. Going off to serve in Asia would be a stock resource in Athens for young men of broken means, cf. v. 59. The allusion, which of course does not suit *Rome*, is taken unaltered from Menander. Lucian (*Lovers' Dial.* p. 288)

describes a dutiful son thus *μόνος οὗτος οὐ τέχνην εὗρηκεν ἐπὶ τὸν πατέρα...οὐκ ἀπὸ τῆς μητρὸς ᾗτησεν ἀπειλήσας ἀποκλευσεῖσθαι στρατεύσόμενος, εἰ μὴ λάβοι.* Cf. Plaut. *Trin.* 599, 721.

122. *ferē perturbato*. I don't understand Parry's 'generally disturbed.' M. means, I suppose, 'almost driven wild with grief,' as we should say.

124. *soccos*: the *soccus* was a shoe covering the entire foot, like our own. In Rome it was only used by women, in Greece by both sexes. Rich, *Comp. to Lat. Dict.*

125. *uideo allos*. Bentley changed this to *inde alii*, without good reason.

127. *faciebant*, the plural, because *quisque* implies numbers.

128. *ubi uideo, haec* etc. This stopping is after Bentley. Parry and others write, *ubi uideo haec, coepi* etc.

129. *mea solius causa*: 'all for my single gratification,' *solius* the genitive agreeing with the genitive implied in the possessive pronoun *mea*. Cf. *tuum hominis simplicis pectus uidimus*. Cic. v. Zumpt § 424.

130—1. *sint...uestiant...faciam*. "The subjunctive is used, in all its tenses, in independent sentences to express a doubtful question containing a negative sense."—Zumpt § 530.

130. *uestiant, i. e.* "work garments for me"—referring to the *lanificae* and *uestispicae*."—W. But the female slaves also helped their master in his dressing. As in a picture from Pompeii, a female slave is divesting a sitting man of his shoes. Cf. *soccos detrahunt (servi)*. Bekker's *Gallus*, Exc. 1, p. 426 (3rd ed.).

136. *usque dum*: *dum* in the sense of 'as long as': *usque* intensifies and defines this meaning: so with *interea* in the next verse.

141. *uas* would include articles of plate. *uestimentum*, the rich furniture-coverings, which were often of great value, as well as personal clothing. Cf. Cic. *Phil.* 2, 27, 66, *uestis pretiosa*, where it is put in the list with *permagnum optimi pondus argenti*, 'plate.' Cf. Plaut. *Aul.* 2, 5, 7.

143. *exercirent*, from *ex-sarcio*, is Bentley's reading from the best mss., 'make up the expense of their keep,' like *sarcire damnum*. Other editions have *exercerent*, from *exerceo*, and explain, 'work out their expense.'

144. *produxi*: *producere* is 'to bring out for sale,' cf. *ancillam produxit, uendidit*, Eun. 134. *inscripsi*, 'I wrote upon the house a notice that it was to sell'; *inscripsi*, sc.

uenales = 'I advertised it for sale.' Cf. Plaut. *Trin.* 1, 2, 181, *aedes uenales hasce inscribit litteris*. Cicero (*Ep. Fam.* 9, 25) uses *proscribere* in this sense. *merces* is used for the rent of a house, *mercedes habitationum annuae*, Caes. *B. C.* iii. 81; and some read *inscripsi mercede*, sc. *conducendas*, i.e. 'to let.'

145. *talenta*: the talent in Greece and the Colonies = 60lbs. of silver: fifteen talents would be about £3375 of our money, vid. Ramsay's *Mostell.* Exc. 14, p. 242.

146. *exerceo*: cf. *supr.* 74.

147—8. *tantisper.....dum*: 'just so long as.' Here *tantisper* like *usque*, v. 136, strengthens and defines *dum*. Cf. Plaut. *Most.* 3, 1, 15, *tantisper dum exis te opperiar foris*.

148. *flam*. Madvig would read *uiuam*, saying, "*non dum fit Menedemus miser, iniuria filio facta minuitur, sed dum est*" (*Emend. Lat.* p. 14). But Wagner seems right in explaining *flam* as a middle, "so long as I make myself."

miser refers not to distress of mind so much as to a scanty and laborious manner of life. Cf. Plaut. *Aul.* pr. 14, *agri reliquit ei non magnum modum Qui cum labore magno et misere uiueret*.

154. *hoc quod*, i.e. *hoc est quod*, 'and that is just what happens when people are not living on terms of sincerity.' Bentley's emendation for *hocque*, which is unmetrical. I have adopted it as the simplest. Wagner reads, '*hoc quum fit, ibi etc.*;' and translates *uere* 'harmoniously,' a meaning for which I can find no parallel. Cf. *Adelp.* 987.

159. *recte spero*, i.e. *omnia cessura esse*, 'I hope for the best,' a phrase which occurs again in *Adelph.* 289. *porro*, 'henceforth,' cf. 482.

160. *propediem, prope-diem*.

162. *Dionysia*. Plays were acted in Athens at the Dionysia (both at the *τὰ ἐν Αἰνυαῖς* and the *τὰ μεγὰλα*): the allusion is taken, like *ad regem* v. 65, from Menander without adaptation to Roman customs. *hic*, "in the demus where the scene is laid."—W. *hodie apud me sis uolo*, the usual form of invitation. Cf. Cic. *Ep. Att.* 4, 4 *quo die venies utique cum tuis apud me sis*.

165. *hinc populerim*. Bentley. Fleck.—*metri causa*, for *impulerim*. Faern, *impellerim*, a form unknown.

169. *monere oportet*: I have restored the old reading instead of *tempus monere* of Bentley, whom Fl. and W. follow. It is too great a change without better authority. *ibo, uisam*, etc. One of the doors opening on to the stage would represent

Chremes' house, another Phania's house, and another probably Menedemus'.

173. **quid crepuerunt fores.** This word is often used to represent the Greek *ἐψόφουν* which referred to the noise made by opening the door, as opposed to the intentional tapping (*κόπτεω*) of a person entering. Some Grammarians accordingly explained it of a tapping from within to warn passers by as the doors opened outwards. But Becker has shown that this was not by any means always the case in houses, though probably it may have been so on the stage. *Char.* p. 54.

174. This line is wanting in the Bembine ms.

a me; 'in my house,' for this use of a 'on the side of,' cf. 13. a me is the correlative of *apud me*.

ACT I. SC. 2.

Chremes overhears his son talking to some one in the house, and on questioning him learns that it is Clinia, Menedemus' lamented son, who has returned from the wars. He takes the opportunity of lecturing Clitipho on the duties of a son.

175. **adhuc...etiam, i. e.** it is not yet time to think them guilty of unnecessary delay; they couldn't be here yet. *etiam adhuc* sometimes are used together for stronger emphasis. Cf. Plaut. *Amph.* 1, 1, 92, *Nunquam etiam quicquam adhuc uerborum est prolocutus perperam.* **cessant, i. e.** Antiphila, and Dromo who has been sent for her.

185. **amplius,** 'How I wish Menedemus had been more pressed to dine with us.' Some take this with *esset*: *ut esset amplius*, 'that he might be with us besides the other guests.' Wagner gives good and sufficient reasons against this, though he curiously puts a comma after *inuitatum*, which would seem to compel us to take *esset amplius* together.

187. **Causa faxis:** 'Mind you don't do so.' In the older stages of the Latin language there was a future indicative in *-so* and subj. *-sim* formed from the stem of verbs. In verbs with *-a* or *-e* stem the *s* was doubled, *amasso, habessit*. With consonant or *-i* stems *-so -sim* is added to the final consonant of the stem. *ausim* and *faxim*, (*fac-sim*). There are many of these forms found, but Terence only uses *fazo, faxis, ausim, ausis, excessis, appellassis*. And after his time all but *fazo -is, ausim -is* are very rare. Roby, § 620.

188. He might even now run away.

191. **seruolum.** Dromo.

192. *ille*, i.e. Clinia. *credere*. The old reading was *credere est*, but as there are no examples of the construction, the editors have changed it to *credere*. Cf. *Adelph.* 628.

193. *Quid reliquist*, etc. "What is there left for him to have?" *reliquist*, i.e. *reliqui est*.

196. Chremes is the 'heavy father,' who misses no opportunity of moralizing, and lives to have his own sayings used against him. A common character in dramatic literature.

197. *importunus* is properly 'out of place.' Hence, one who makes no proper allowance, but crosses everyone's humour.

198. *plus satis*: 'more than enough'; for *plus*, *amplius*, minus without *quam* or an ablative following v. Zumpt § 485.

200. *illicine* = *illice-ne*, and *illic* is here nominative. The old reading was *illene*. *illi*, sc. Menedemus.

mansum oportuit, i.e. *mansum esse oportuit*, where *mansum* is used as an impersonal. 'It should have been remained by him.' It is a common construction in the Comic poets, without *esse*. Cf. 243, 635, and *Adelph.* 214, *adulescenti morem gestum oportuit*.

201. *praeter lubidinem*, 'more severe than suited his caprice.' Cf. 59, *praeter aetatem tuam*.

204. *instimulat*: 'as to his pretending,' al. *insimulant*, 'as to people pretending.'

205. *tolerabilis*, 'tolerant,' referring to the father. This active use of *tolerabilis* may be compared with Terence's use of *placabilis*, see *Adelph.* 608, *te ipsum purgare ipsi coram placabilius est*. 'To excuse yourself in an interview is more likely to appease him.' Cf. *Phorm.* 961. Plaut. *Mil.* 1144 *dare operam adjutabilem*: ib. 544 *incogitabilis*. See Madvig, *Emend. Lat.* p. 15. For the sentiment comp. Cic. *Cluent.* 6 § 17, *Facile intelligo non modo reticere homines parentum injurias, sed etiam animo aequo ferre oportere. Sed ego ea, quae ferri possunt ferenda; quae taceri, tacenda esse arbitror*. Parry quotes Colman:

—"The severities of fathers,
Unless perchance a hard one here and there,
Are much the same: they reprimand their sons
For riotous excess."

210. *periculum...facere*: the phrase *facere periculum* = 'to make an experiment or essay' occurs again in *Eun.* 3, 1, 23. *facere periculum ex aliis* is probably a phrase from gambling or speculation: 'to make one's essay with the goods of others': in a moral sense, 'to learn from the experience of others.'

211. *cenae*: the *coena*, which represents the Greek *δείπνον*, was the principal meal at Rome. It took place generally at the 9th hour in the summer, about half-past two in our reckoning. —Mart. 4, 18, 6. (This would be represented by the 10th hour in the short days of winter, v. Bekk. *Gall.*, p. 816.)

213. *ut diel tempus*, etc. Cf. 168.

ACT II. SC. 1.

Clitipho, left to himself, soliloquizes on the words just spoken by his father. He complains of the different view taken by old men as to the love affairs of their sons to those which they formerly held when young themselves. He himself, however, is deeply involved with Bacchis, and is more moved by the words of his mistress than of his father.

This serves to introduce the under plot of the play, *i.e.* the use made of Clinia's return to help Clitipho out of his difficulties with Bacchis.

215. *illarum affines rerum*, 'have any connection with those tastes.' In all other examples of *affinis* in this sense quoted by Facciolati from classical authors it has the dative case with it. W. quotes Cic. *Sull.* 17, *hujus suspicionis affines*. Cf. also *Verr.* 2, 38. *fert adulescentia*. Cf. *And.* 1, 2, 17, *dum tempus ad eam rem tulit*, 'while it was the natural time for that,' *i.e.* love. So also the phrase, *si ita vestrum commodum fert*, 'if it is convenient to you': Cic. *Agr.* 2, 28, 77.

219. *meus*. 'I will not act as my father does.' Fleckeisen, whom Wagner follows, reads *meust* for the sake of the construction *facili me utetur patre non ut meus est*. *Est* being omitted, *meo* would be required. But the alteration is not really needed. The construction is *non faciam ut meus facit, qui*, etc. The verb is implied in the relative sentence.

220. *adhibeo*, stronger than *bibo*. Cf. Plaut. *Stich.* 2, 3, 58, *Quando adbibero alludiabo. Tum sum ridiculissimus*. *Peril* is an exclamation of despair or strong agitation, or as here merely a strong asseveration, like *peream nisi* or *si*, etc.

222. *surdo narret fabulam*, 'he little knows to what deaf ears he speaks when he moralizes to me,' a proverbial expression. Cf. Hor. *Ep.* 2, 1, 199, *Scriptores autem narrare putaret asello Fabellam surdo*: and other examples quoted by Stallbaum. *nunc* refers to his being already entangled with the courtesan Bacchis. 'It is too late now to warn me.'

224. This verse is omitted by some, as not being found in the Bembinus ms.

227. *potens*, 'rich and successful.' Bentley wrote *petax* for *potens*. *Petax* does not occur elsewhere in good authors, but he supposes it to be coined for the sake of the alliteration. Cf. Plaut. *Pers.* 3, 3, 6, *Pecuniae accipites auide atque inuide, Procax, rapax, trahax*; where *trahax* appears to be coined for the sake of the alliteration. Fleck. reads *impotens*, cf. Cic. *Fam.* 10, 27; W. *petens*. For the sense of *potens* cf. *Eun.* 353, where it means 'rich,' and for its special application of 'successful' in love see Ellis on Cat. 100, 8, *sis in amore potens*. *procax*, from the old verb *procor* = *posco*. *nobilis*, 'high and mighty in her ideas,' as though she really occupied a good position.

228. *Tum*, v. note to Prol. 22. *recte* is what Clitipho says to Bacchis [not 'thanks,' said by Bacchis to Clitipho, as W. takes it]. It is a word used evasively when the speaker knows not what to answer. Cf. 518 and *Hecyr.* 355. Transl. "As to what I am to give her, I have nothing but to say 'oh yes certainly,' for I daren't confess to having nothing." *religio est*: (*ἐνθόμω*) 'I have scruples,' cf. *Andr.* 94, 730. He calls them 'scruples': what he means is that he has been afraid to say that he has nothing, lest he should lose her favours.

229. *hoc mali*, sc. 'having connection with such a woman.' St. compares Pl. *Merc.* 2, 3, 23, where *hoc malum* means such a connection. For the constr. of *hoc mali* cf. 237.

ACT II. SC. 2.

To Clitipho enter Clinia. He has sent Dromo to fetch Antiphila and is very uneasy that they are so long coming.

232. 'Many circumstances concur in strengthening this opinion in my mind.'

This is Bentley's emendation of the mss. which have *concurrunt multae opiniones quae mihi animum exaugeant*. I am not altogether satisfied of the necessity for the change. The real difficulty is that if the ms. reading is to stand, *opiniones* must mean 'grounds for opinion,' of which meaning there are no other examples. Bentley also says that *animum exaugeant* must refer to satisfaction, not distress. We have, however, in Plaut. *Stich.* 1, 1, 56, *maerore augeor*, where the reading does not seem doubtful. The elder copyists and editors seem not to have suspected *opiniones* so much as *exaugeant* (which

is a strengthened form and of rare occurrence). For in one of the Leyden mss. *diminuant* is written over the word, and Faërn says that he found added in the Bernbine ms. *quae me terreant*.

Fleckeisen writes *eam opintonem* instead of *opinionem hanc*. But doubtless *hanc* is the more appropriate word, cf. *Andr.* 3, 2, 81—2, *multa concurrunt simul qui conjecturam hanc nunc faciam*. The conjecture having been just named, and the concurring circumstances enumerated immediately afterwards, just as in this case.

235. *etiam caues*. "Cf. Pl. *Trin.* 514, *etiam taces*, 'Will you just be silent?'"—W. The question is an impatient way of putting a command.

237. *Fergin*, etc. 'Oh, that's right! make up your mind before you know the truth.' An impatient exclamation in the form of a question, comp. 1006. For *siet* see on 65. For *quid veri siet* 'What the truth of the matter is' cf. 743 *quid rei est?* *Eun.* 652, 804.

240. *conantur*, 'starting,' so. *conantur ire*. *Conantur* has by far the greatest ms. authority. Other readings are *comuntur*, 'dress their hats,' and *cunctantur*, which arose from a note of Servius on Virg. *Aen.* iv. 133, *Reginam thalamo cunctantem*, where he refers to this passage in illustration. But he probably means merely to illustrate the sense from the habits of ladies as described in Comedy.

ACT II. SC. 3.

Dromo comes with Antiphila, but Syrus (Clitipho's slave) has brought Bacchis and her train. She is to be palmed off as Clinia's mistress, while Antiphila is to be put under the care of Clitipho's mother for a purpose not yet declared.

242. *sermones caedimus*: 'chatting.' "alternis loquimur," Westerhov: who quotes Priscian's authority for the Greek phrase, *κόπτειν λόγους* or *ρήματα*, and the Scholiast on Eurip. *Hec.* 134, where *κόπις*=a wrangler. The English expression, "to chop logic," seems to have arisen from some idea of the sort. [Some mss. are said to read *serimus*, which is against the metre, and was apparently suggested by Virg. *Aen.* v. 160, *multa inter se vario sermone serebant*.]

245. *impeditae*, 'laden,' i. e. with baggage and followers (*impedimenta*), like an army on the march.

246. *Men rogas?* Clitipho avoids an awkward question. 'Do you ask me, how should I know?'

249. *abi dum*: *dum* emphasizes *abi*, 'Off now, at once.'

251. *autem*: 'what on earth is the matter?' In questions *autem* expresses surprise or impatience. See 1001, and cf. *Plaut. Men.* 5, 2, 32, *Truc.* 2, 2, 11.

254. *quid turbas*: cf. 229, 237.

256. *eccos*=*ecce eos*: a colloquial contraction. Cf. *eccum*, 757, *eccam*, *Hecyr.* 522.

257. *interea loci*: 'meanwhile,' cf. *Eun.* 126, 255: as in the phrases *ad id locorum*, 'up to that time'; *inde loci*, 'since then,' etc., *locus* is here used in a temporal sense.

260. *quoius pudet et miseret*: 'toward whom I feel ashamed and am sorry.' This might mean, 'of which I am ashamed and sorry'; but *quoius* refers to *patri*. And the impersonal verb thus refers to the person injured, not to the injury done, as is more usual, cf. *Perii, pudet Philumena*, *Hecyr.* 793 and *Livy* iii. 19, *pudet me deorum hominumque*. *miseret* is joined in the same construction by a zeugma. *cantabat*: *cantare* is here the Greek *ὑμνεῖν*, 'to say over and over again.' So *τὰ δὲ ὑμνούμενα* = 'the common cant': 'what is always said.' Cf. *Phorm.* 495 *cantilenam eandem canis*. *Pl. Trin.* 350.

261. *aspellere*=*ab-pellere*, 'force me from her.' Bentley for *expellere*. *Plaut. Trin.* 3, 2, 46.

262. *gratum* here means 'that which wins favour,' 'when it might have been gracious in me.' Cf. *Eun.* 396.

266. *ex ipsâ re*='from the facts of the case.'

271. *alterae*, the archaic feminine form of *alteri*. Cf. *Phorm.* 928.

278. *pessulum*. "In Terence, by *pessulus* may be understood a single bolt which was pushed forwards without a key." —Bekker's *Gallus*, Exc. i. p. 282. Sometimes there were two, cf. *Pl. Aul.* 1, 2, 25, *Occlude sis fores ambobus pessulis*. *Ostium* and *fores* appear to be used synonymously.

287. *annis*: the original form of the genitive of nouns of the fourth declension, later contracted to -us. Cf. *Roby, Lat. Gr.* 468, and *neglectu* for -ui, 357.

288. *sibi*, i. e. not to please lovers. Cf. *Plaut. Most.* 1, 3, 10—11, *Contempla amabo mea Scapha satin haec me uestis deceat*. *Volo me placere Philolachi, mea oculo meo patrono*.

289. 'With no false colour in her cheeks such as women use.' *malas*='cheeks.' The old reading of the line was

nulla malâ re esse expolitam muliebri. But though *mala res muliebris* is intelligible, *esse* has nothing to depend on, and cannot be defended. It seems to have been introduced as a means of filling up the metre, after the mistake had been made of reading *mala* for *malas*. The Venetian edition of 1479 has *malâ*. Madvig (*Emendationes Latinae*, p. 15) would read *nulla malas arte expolitam muliebri*. But the emendation in the text is simpler. Madvig was not the first to see that *mala* was a mistake for *malas*, and not the feminine ablative of *malus*. The old commentators explained it in this way, and Fabritius proposed to read *nulla re malas expolita (-am?) muliebri*. Bentley got out of the difficulty (more suo) by introducing *interpolatam* (Plaut. *Most.* 1, 3, 145) for *esse expolitam*; and Fleckeisen supposes a line to be lost; and in this Wagner follows him.

The whole passage should be compared with *Phorm.* 105—6, *Nil aderat adjumenti ad pulchritudinem: Capillus passus, nudus pes, ipsa horrida, lacrymae, vestitus turpis.*

290. *prolixus, circum caput.* The omission of *et* in a climax is in Terence's manner (see on 110). Fleck. reads *prolixe et circum*, etc. Bentley wrote *capillus sparsus, promissus, circum caput*. For *sparsus* there is the evidence of Ausonius, *Idyl.* xii., *Totum opus hoc sparsum, crinis velut Antiphylae. pax*; but none for *promissus*: which may be the better word. But the question is, what did Terence write? not how might he have written better?

291. *pax, ῥαῦραι*, 'keep quiet.' Clinia seems about to interrupt. Cf. 713.

294. *texebat una.* Cf. v. 285. *pannis obsita.* Cf. *pannis annisque obsitum*, *Eun.* 236, and *obsitus illuvie et squalore*, *Tac. A.* iv. 28. *obsitus* is literally 'planted all over.'

297. *sordidatam et sordidam*, 'ill-clad and ill-kept.' *sordidatam* refers to the clothing, *sordidam* to the general condition of the maid's person. The same distinction is marked in the passage of Cicero quoted by St., *Pis.* 99, *nec minus laetabor cum te semper sordidum quam si paullisper sordidatum uiderem*. Madvig (*Emend. Lat.* p. 15) would read *horridam*.

299. *internuntii*, 'go-betweens': the plural masculine is used because a class is spoken of, not a particular individual. Cf. 151, 383, 966.

300. *eisdem*. I have retained the ms. reading, because I think there is point in *eisdem*. 'She evidently has no lovers,' Clitipho argues, 'because the same men who would try to seduce her would have bribed her maid, and evidently no one

has done so.' Fleckeisen, whom Wagner follows, reads *eis demunerarier*, a word that does not occur elsewhere.

301. *viam adfectant*, 'try to get at.' Cf. Virg. *G.* iv. 562, *viamque adfectat Olympo*.

302. *falsam gratiam inire*, 'Don't tell what is false just to please me.' The phrase is *ab aliquo inire gratiam*, Cic. *Verr.* 2, 16, 113.

308. *prae gaudio*, 'for joy.' Cf. *prae aegritudine*, 123.

310. *altera*, sc. Bacchis. Cf. sup. 371.

311. *Bacchidem*, sc. *adduxisti*?

312. *ad nos*: sc. 'to our house,' cf. 174.

315. *laudem*, 'glory,' referring to *memorable* in v. 314.

317. *facias illo*, cf. 333, 715. 'To do anything with a person or thing' is expressed by *facere* with *de*, and more frequently with the simple ablative or dative.—Zumpt, § 491.

319. *mitte*, i.e. 'never mind expostulating, let us have your explanation at once.'

322. *quod des illi*, "for you to give her," sc. Bacchis. It is Syrus' plot for procuring this money which leads to all the entanglement of the piece. *effici*, 'to be got out of' some one, cf. 584.

323. *haud stulte sapis* = *sanè sapis* 'your wisdom is no folly!' *stulte sapis*, a comic *ὀξύμωρον*. Cf. *auctus damno*, 638.

324. *contingo* is commonly used in a good sense, *accido* in a bad. Cf. Sen. *Ep.* 110, § 3: *scis plura mala contingere nobis quam accidere* ('misfortunes are oftener a blessing than a curse'). Vid. Mayor's note to Cic. *Phil.* 2, § 17.

325. *haec*, sc. *pericula*. *illis*, i.e. *amare*, *potiri* etc.

332. *cedo*: *cēdo* an old imperative form with plural *cette* [Plaut. *Merc.* 5, 4, 4, but the pl. does not occur in Terence] equivalent to *da* or *dic*.—Zumpt, § 223.

336. *vera causast*: 'there is a good reason for it.' W., following Loman, reads *verum*, and says that the sense requires it. But the sense is quite complete, and more forcibly expressed by the omission of a conjunction. For the sense of *vera* cf. 990.

337. *firmi*, 'reliable.' Cf. Sall. *J.* 64, *firmiora videntur*, 'the arguments seemed the more to be relied upon' (St.).

339. *obsecro* came colloquially to be used as a mere expletive, expressing earnestness, joy, or alarm, v. Ramsay's *Mostell.* Exc. 13, p. 240.

342. *in aurem utramvis...dormias*: 'So that you may sleep at your ease on whichever ear you please.' This proverbial expression means to be in perfect security. Comp. Plaut. *Pseud.* 1, 1, 121. *Ps. de istac re in oculum utrumvis conquiescit.* CA. *Oculum aune in aurem!* *Ps. At hoc pervolgatum est nimis.* *Ps.* 'He's sleeping on either eye in that matter.' CA. 'You mean either ear, don't you?' *Ps.* 'Oh, that's too hackneyed an expression.' This proverb is referred to by Pliny (*Ep.* 4, 29) *nihil est quod in dextram aurem fiducia mei dormias*; and Cic. *Att.* 13, 24 *sed quoniam tu suscipis, in alteram aurem sc. dormiam*; cf. the Greek *ἐν ἀπορεῖν τὰ ὦτα κλυθεῖν* and the French *dormir sur les deux oreilles* (G. Sand, *Histoire de ma vie*, vol. 2, p. 35), and our 'to sleep with one ear open.'

343—345—347. Clinias finishes each of his sentences in spite of interruptions.

344. Syrus hereupon pretends to be going away.

346. *istac*, 'that which you know of,' i.e. go and send back Bacchis.

349. *Concaluit*. 'He has warmed,' i.e. I have roused his desires by threatening to take away Bacchis. Syrus says this aside and stops, and pretends to be overpersuaded to return.

352. i.e. Mind you so conduct the case as to keep myself and yourself out of trouble.

356. *uerba...uerbera*, there is of course a play on these words; the same pun occurs in Plaut. *Men.* 5, 6, 13. *huic homini* is the Greek *τῷδε=mihi* ('your humble servant.' Patrick). Cf. 564. Hor. *Sat.* 1, 9, 47.

357. *neglectu* for *neglectui*, 'this is no matter for neglect, the dative case. In Sallust *Jug.* 6, we have *luzu* for *luxui*: this form also occurs several times in Caesar, who is said by Gellius (4, 19) to have sanctioned it exclusively. Zumpt, §81; Lucil. fr. 135, *anu noceo*, though inf. 640 we have *anui*.

358. *scilicet facturum*, 'Of course I will do so.' *scilicet* has here the construction which its composition properly warrants: either *sci-licet*, 'know, you may;' or *scire-licet*, as Lucr. writes it, ii. 809. Cf. 856 and 892.

360. *necessus* is said to be old genitive for *necessis*, vid. Munro, Lucr. vi. 815. Cf. *Eun.* 5, 5, 28, *ut sit necessus*, lit. 'that there is of necessity': 'it is a matter of necessity.'

361. *titubet*, 'trip in playing her part,' lit. 'stumble.' In the same sense exactly Plaut. *Mil.* 247 *praecipitundumst...ne titubet*. Cf. Hor. *Epist.* 1, 13, 19: to Asella, *vade, cave ne titubet mandataque frangas*.

363. *quos* = 'what sort of people!' *quos* = *quales*.—V.
366. *arte*. Cf. 226. *noctem*, Mayor on *Iuv.* i. 38.
368. *gratissimum*. Cf. *supr.* v. 262, note. *hoc, i. e.* her coming to you in spite of many other solicitations.
369. *sis* = *si vis*. The uncontracted *si vis* is found *Adelph.* 184. Its expressing a civil or peremptory request depends on the tone in which it is uttered. Here it is somewhat peremptory, a mixture of command and entreaty. Vid. *Rams. Most. Exc.* 13, p. 237. *ruas*, intransitive.
372. *inversa verba...eversas ceruicis*, 'double entendres and side glances.' *inversa verba* is used of words of doubtful meaning. Cf. *Lucr.* i. 642, *admirantur amantque Inversis quae sub verbis latitantia cernunt*. There is a play on the words *inversa, eversas* hardly amounting to a pun.
373. *abstine*: 'abstain from,' more literally 'keep at a distance'—the thing from which one holds aloof being expressed by the accusative. Cf. *Plant. Men.* 5, 6, 17, *ut culpam abstineam*. *Trinum.* 2, 1, 42, *amor est abstinendus*. The more regular construction is the accusative of the person or part held aloof, the ablative of the thing abstained from. Cf. 565. *Hecyr.* 411, *ed me abstinuisse*.
376. On *Bacchis* appearing, *Clitipho* forgets his bargain and springs to meet her. *Syrus* holds him back. Hence the exclamation, *cur retines?*
379. *saltem salutem*: 'at least let me say how d'ye do to her!' *saltem sine ut ei salutem dem*.
380. *Quid istic?* 'What about him?' pointing to *Clinia*. *istic* for *iste-ce*, cf. *illic* 199.

ACT II. SC. 4.

It having been arranged that *Bacchis* is to pass as *Clinia's* love, and that *Clitipho* is to take himself off for a time out of the way, *Clitipho* quits the stage, leaving *Syrus* and *Clinia* together. Then *Bacchis* and *Antiphila* enter conversing. After a short conversation between the women, *Antiphila* and *Clinia* see and recognise each other: they greet each other affectionately, and then *Syrus* hurries them all into *Chremes's* house, and the scene closes. The stage is apparently left empty for the first time, as it is again at the end of Act IV.

381. *Edepol*, 'by *Pollux*,' 'in good truth,' an oath said to be common to men and women; whereas *Hercle* belonged to men, and *Ecaster* to women. v. *Gell.* 11, 6.

382. *formae*. *Consimilis* is generally without case, but admits either the genitive or dative after it. Cf. 1024, Pl. *Capt.* 4, 2, *Cui homini nemo est consimilis*. For construction with gen. see Plaut. *Capt.* 1, 2, 7, and 14, *avis ferae cons.*, and below 393. In the passage quoted by W. to prove the form *isti* (which he reads) for *istius*, the reading is disputed, Pl. *Truc.* 5, 38.

384. The Scholiast on the Bembine ms. quotes the corresponding line of Menander, ἀνδρὸς χαρακτήρ ἐκ λόγου γνωρίζεται.—W.

386. *adeo*. Vid. 54 note.

385—390. Bacchis excuses the unfavourable contrast between her grasping and Antiphila's disinterested character, by the usual plea of necessity. 'It is very easy for you virtuous women to let no money influence you, for you have a sure provision in the fidelity of your lover,—ours only love us while we are good-looking; therefore unless we get money while we can, we must starve when our bloom is past.' It is like Becky Sharpe in *Vanity Fair*, saying, "I think I could be virtuous on four thousand a-year."

388. *bonas*, 'disinterested,' seems here to refer especially to conduct regarding money. The use of *bonitas* Tac. *Hist.* i. 52 is not unlike this.

389. *amatores*, ironical. 'Our so-called lovers, who are only cultores after all.'

391. *nisi si*, a pleonasm nearly equivalent to *nisi*. Cf. Cic. *Phil.* 2, 28, 70, *nisi si tu es solus Antonius*, where see Mayor's note. *desertae*, i.e. 'without lovers and therefore in want.'

393. *mos consimilis nostrum*, lit. 'like you; ' we should say 'like yours; ' but this idiom, whereby a part of one thing is compared to the whole of another, instead of its corresponding part, is common in both Greek and Latin, cf. 1019. *hi*, i.e. this class of lovers.

394. *utrique*, the masculine plural still used because a class is intended. See on 298. *beneficio...ab utrisque*, both extensions of the predicate contained in *devincimini*: the former denoting the 'instrument,' the latter the 'agent.'

400. *tui carendum*, elsewhere *careo* is constructed with abl. Cf. 137, 357, in Plaut. *Curc.* 1, 2, 49, it has the accusative, but perhaps that is a case of attraction.

401. *Hocin*, etc., 'To think I am so unhappy as not to be able to enjoy such a heart in my own way.' Cf. 504 and *Eun.*

644, *Hocine tam audax facinus facere esse ausum!* "To think of his having dared to commit so audacious a crime!" This use of the infinitive in an exclamatory sentence may be compared with a similar use in Greek. See Arist. *Nub.* 268, τὸ δὲ μὴδὲ κυνὴν οἰκοθεν ἐλθεῖν ἐμὲ τὸν καταδαίμον' ἔχοντα. "To think of my being so unlucky as to have come from home without even my cap!" 819, τὸ Δία νομίζω ὄντα τηλικουτονί, "to think of believing in Zeus at your age!" *Aves* 5, τὸ δ' ἐμὲ καρώνῃ πειθόμενον τὸν ἄθλιον | ὁδὸν περιελθεῖν στάδια πλεῖν ἢ χίλια. "To think of my being so miserable as to have gone a round of more than a thousand stades in obedience to a raven!"

401. *frui ingentium*, cf. note to 66.

403. *Immo ut patrem tuum uidi esse habitum, diu etiam turbas dabit.* "So far from that,—according to what I see your father's disposition to be, he will give you trouble for a good while yet." For the sense of *ut* cf. 436, *Non tu dixisti ut essem.* *Habitu esse* for *se habere* is unusual but intelligible, and there seems little gained by altering it to *habitu esse*, as Madvig does [*Emendat. Lat.* p. 15]. Fleckeisen adopts an emendation *turbas* for *duras*, which Madvig thinks unnecessary. *Dare turbas* occurs elsewhere in Terence, and *dare duras* does not; but that will hardly justify the change. *Duras* is usually explained as standing for *duras partes*; but Madvig explains it as *duras aures*, "ears deaf to entreaties." But see *Eun.* 354, *Duras fratris partes praedicat.* *Immo* has always a negative or corrective sense. Here it corrects *meo modo frui*, 'Enjoy her in your own way! far from that; your father will prevent that for some time.'

We must notice that Syrus is either purposely misrepresenting Menedemus' state of feeling, or being in ignorance of it hazards a statement to induce Clinia to keep up the concealment long enough to enable him to execute his plan of getting the money.

403. *Ah, retine me*, 'Hold me up (I faint)!'. Antiphila sees Clinia, and utters a long startled cry, as though the unexpected joy were too much for her.

404. *Disperit perii: perii!* as a mere exclamation of surprise, whether agreeable or otherwise, we have had before, 220, 246. For the strengthened form, *disperii!* compare 970. *amabo*, 'Pray!' like *sis*, 'varies in meaning according to the tone in which it is uttered. Here it is said coaxingly, as one woman would speak to another whom she saw frightened and faint: and this Ellis (on *Catul.* 32, 1) shows to be its proper

use. He quotes Cic. *Att.* 16, 2, 2, *Sed amabo te, mi Attice (videsne quam blande?)*. Its original meaning was, 'I will love you if you do what I ask.' But it came to mean "I pray you" so completely as to take the construction of *oro*. Cf. *Eun.* 587, *Amabo ut illuc transeas*, 'I pray you to pass over thither.'

406. *anime mi*: 'my darling!' For various terms of endearment found in the Comic writers see Ramsay's *Mostell.*, p. 280. These greetings are dull and commonplace enough for two lovers so long separated; but we must remember that they are in company, and that Terence aims at representing real life, and would avoid exaggeration; the words therefore are to be judged of by remembering how awkward and inane first greetings usually are. *Vt uales?* 'How do you do?' No more expecting an answer than our own phrase. Pl. *Trin.* 1, 2, 10, M. *Et tu salve*. Ca. *Ut uales Megaronides?*

408. *maxume exoptatam animo*, 'for whom my soul has ardently longed above everything.' So *Andr.* 20 *exoptat* 'he wishes from the bottom of his heart.' Cf. *ex animo* 959. See Ellis on *Cat.* 64, 372.

409. *Itē intro*: 'go indoors,' i.e. into Chremes' house. *senex* is Chremes. They all go in, and the stage is left empty for a time.

ACT III. Sc. 1.

All left the stage at the end of the last Act. Before this Act begins a night has passed. Chremes has entertained Bacchis at the *cena*, and found her a very exacting and expensive guest. He comes out at daybreak to see Menedemus and warn him of the ruinous expense coming on him if he permits Clinia to associate with Bacchis. Menedemus comes out of doors at the same time, not having been able to sleep for anxiety and longing to his son.

Chremes persuades him to allow the young people by the help of the slaves to cheat him out of the money they want rather than give it them openly. By this means some limit will be put to the expense.

They enter from different doors, and in such manner as not to see each other at first. From 410—420 Chremes soliloquizes: from 421—426 Menedemus also soliloquizes.

410. *Luciscit hoc*: 'See! the day is breaking.' *Hoc, sc. caelum*. The original idea was no doubt that of pointing to the sky; but there is no need to suppose that this was always

done. Plaut. *Amph.* 1, 3, 45, *Eamus: luciscit hoc jam.* *Curc.* 1, 2, 26, *Hoc quidem Edepol haud multo post luce lucebit.* *Miles*, 2, 2, 65. *Vigila inquam! expergiscere, inquam! lucet hoc inquam.* Roby §§ 1423, 1431. *Cesso*: 'why hesitate,' or 'shall I delay?' In English the future is more common. In Lat. *cesso*, the present, is the invariable idiom.

414. *celem.* Cf. note to 129.

421. *natus sum*: 'I am by nature.' See Madvig's emendation on v. 645.

422. *diem* is 'lapse of time.' For this sense of *dies* and the general sentiment, cf. Cic. *Tusc.* 3, 22, 53, *dies, quae procedens mitigat (aegritudinem)*; cf. also Cic. *ad Div.* 1, 6; *Nat. D.* 2, 2, 5. And Hor. *Ep.* 2, 1, 34, *Si meliora dies ut vina poemata reddit.*

423. *cotidie.* In *quotidie* there is allusion to *diem*, in v. 422. *augescit*: 'grows greater.' So *maturesco* (*maturus*) 'I grow ripe,' compared with *maturo*, 'I make ripe.' Though common in later Latin it is not used again by Terence or by Plautus.

429. *Numquid audiuisti*: 'You haven't heard anything, have you?' Cf. *Adelph.* 247, *Numquid vis quin abeam?* "You don't wish anything, do you, except for me to go away?" Menedemus is incredulous.

433. *etiam*, 'as yet,' cf. 188.

434. *fugitat* expresses continuous action. 'He studiously avoids.' 'Keeps out of the way of.'

436. *tu* is emphatic: 'you who knew so well.' *ut essem*: 'how I was disposed.' Cf. 402.

437. *pessume in te atque in illum consulis*: 'you take the worst course possible both for your own interests and his.' *Consulere in aliquem* is an unusual phrase, not parallel to the phrases found elsewhere, *consulere in longitudinem* (inf. 963), and *consulere in commune* (*And.* 548). Conf. Plaut. *Aul.* 3, 5, 11, *in maximam populi partem est optimum*, and Wagner's note there.

438. *uicto*, 'subdued,' and therefore 'easy.' We have had *victus* of the person (114). It is joined with *animus* in *Hecyr.* 93, though as a participle and with a different meaning.

442. *fraudem*, 'mistake'; for this sense of *fraus*, cf. *Andr.* 911 *imperitos in fraudem allicis*.

444. *commetare*: 'frequent the company of.' *commeto* is a frequentative form of *commeo*.

446—448. This all arises from Chremes having mistaken Bacchis for Antiphila.

446. *coacta ingratis*: another instance of Terence's manner of omitting a conjunction in a climax. 'Forced, yes, against her will,' see on 113. This, however, is a common phrase.

447. *postilla*, like *praeterea*, *postea*, etc. some consider to be a corruption of *postillam*. Some regard *illa* as the ablative. See Key, § 812, Roby, § 509.

448. *Nunc* answers of course to *primum olim* in v. 443. *intertrimento*: *intertrimentum* is properly the waste of gold or silver in working it (*παράτριμμα*). Cf. Varr. *L. L.* 4, *sub fin.* *Intertrimentum ab eo quod duo inter se trita sunt et deminuta*: "intertrimentum, so called because two pieces (of metal) are rubbed together and worn down." It hence was used generally for any 'loss, waste, or detriment.' Cf. Cic. *Verr.* 3, 50.

450. *instructa ad perniciem*, *i.e.* 'taught by her experience as a courtesan all the arts which can ruin a man.' Cf. Plaut. *Bacch.* 3, 1, 6, *omnis ad perniciem instructa domus*. *Hec.* 203 (St.) *doctae ad malitiam*.

451. *plus decem ancillas*: for *plus* used without affecting the construction, cf. note on 198. Plaut. *Trin.* 2, 1, 28, gives the retinue of a courtesan, *ducitur familia tota: Vestispicae, unctor, auri custos, flabelliferae, sandaligerulae, cantrices, cistellatrices, nuntii, renuntii, raptores panis et peni*. Exactly ten kinds. Hor. *Sat.* 3, 1, 12.

452. *satrapa* (*σατράπης*): a Persian viceroy of a province. Their great wealth,—which the Greeks often had practical proof of in the way of enormous bribes,—made their name become synonymous for a great or rich man. Our use of the word *Nabob* would perhaps represent it.

454. *nedum*: 'to say nothing of your being able.' The conjunction *nedum* receives its meaning from the negative *ne*, and accordingly governs the subjunctive. Zumpt, § 573.

457. *pytisando*: 'in tasting.' *Pytisso* = *πυτίζειν* 'to spit': here, 'to spit out wine after tasting.' Cf. Juvenal xi, 175: *qui Lacedaemonium pytismate lubricat orbem*: where see Mayor's note.

459. *sodes* 'please' was regarded by the Roman themselves as a contraction of *si audes*: thus Cic. *Or.* 45, § 154, *Libenter etiam copulando verba jungebant, ut 'sodes' pro 'si audes,' 'sis'*

pro 'si vis.' The uncontracted form is found in Plaut. *Trin.* 2, 1, 17, *Da mihi hoc, mel meum, si me amas, si audes.* Vid. Rams. *Most. Exc.* 18, p. 236.

460. *dolla... releui*: 'I rubbed the pitch (*relino*) off all my jars of wine.' *Dolium* is the large jar—sometimes containing 18 *amphorae*—into which new wine was put previous to its being drawn off into the *amphorae* in which it was kept. The *dolium* was made of baked earth. It is here apparently used loosely for any sort of jars, especially *amphorae*, v. Rich, *Comp. to Lat. Dict.*: for *releui* cf. Virg. *G.* iv. 229. *serias*: the *seria* was a much smaller vessel, also of earthenware; it had a full body terminated by a narrow neck. Our 'bottle' is perhaps the nearest equivalent.

461. *habuit*, Bentl. for *habui*, "she kept them all busy," sc. Bacchis.

462. *exedent*: 'eat up,' 'eat out of house and home,' as we say. Cf. *Eun.* 1087, *hunc comedendum et ebibendum vobis propino.* Cf. sup. 355.

468. *Vt ne* "is a pleonasm not differing perceptibly from *ne*, except that it occurs chiefly in solemn discourse, and hence especially in laws." Zumpt, § 347: it does not occur with verbs of 'fear.' Id. § 535.

470. *ut des*: the construction is *facias ut des*: *facias* being understood from *faciam* above.

471. *technis*, the Latinised form of *τέχνας*. W. compares *drachuma* for *δραχμή*; Alcumena for *Ἀλκμήνη*. See his note on *Andr.* 451.

472. *ibi esse*, i.e. 'are engaged in the design of tricking you.' Cf. 1063, 983, and *Hecyr.* 114 *Ausculat.* Ph. *Istic sum*, 'I am doing so.' The humour of the passage consists in Chremes, who is so *perspicax* in those matters, having got scent of a plot, of which he warns Menedemus solemnly, little knowing that it is against himself.

473. *illo nostro*, sc. Dromo.

475. *talentum*: 1 talent=60 minae.

481. *fenestram*, 'a loop-hole.' Facciolati quotes Suet. *Tib.* 28, *si hanc fenestram aperueritis, nihil aliud agi sinetis.*

484—5. Bentley wished to reject both these verses, as the mere addition made from the notes of a critic who illustrated the passage by this general sentiment.

487. *denegaris*, i.e. *denegaveris* 'suppose you have refused.'

492. *quaero*—*qui restituerem*. 'While I tried to hit on a plan for restoring your son to you.' *quaero* is strictly an historical present, and the historical present is sometimes followed by the imperf. subjunctive in the dependent clause. Cf. Virg. *G.* iii. 359, *Simul alta iubet discedere late Flumina qua juvenis gressus inferret*. Roby 1517.

500. *arbitrum*: *διαίτην*. The word must be explained by reference to Athenian customs, not Roman. At Athens a certain number of public arbitrators were chosen from each *phyle*, from whose decision there was an appeal to a regular court; but the parties might agree to select anyone they chose to act as arbitrator, in which case there was no appeal. This seems to be the case in the present instance: v. Hermann's *Political Antiquities of Greece*, § 145. For the Roman *arbitri*, see Cic. *Rosc. Com.* ch. 4.

503. Chremes goes out, and re-enters at verse 507.

503. *Ita comparatam*, etc. 'To think that all men's nature is so constituted that, etc.' For this use of the infinitive cf. note on 401.

505. Parry quotes the lines of Menander:

οὐδὲς ἐφ' αὐτοῦ τὰ κακὰ συνορᾷ, Πάμφιλε,
σαφῶς, ἑτέρου δ' ἀσχημονούντος ὁψεται.

511. *congruere*. The metre, as the line originally stood, *ne nos inter nos congruere sentiant*, requires *congruere*, which supposes a form *congrueo*, not otherwise known. Various emendations have therefore been proposed. The real difficulty is in the sense of *congruo*, as Bentley points out; for it means 'to be in harmony,' *concorditer vivere*, not 'plot together.' Bentley wrote *consentire*, which Wagner says was not used before the time of Cicero, and he rejects Bentley's quotation of Plaut. *Casin.* pr. 59 on the ground that it is not written by Plautus, but by some one after Terence's time for a fresh representation. But he overlooks the fact that Bentley quotes another passage, *Pseud.* 1, 5, 125, *Quid si hīce inter se consenserunt*, which is not doubtful and fully justifies the use of the word. However, I think in such a case the reading is to be decided by evidence of what Terence wrote, not by conjecture of what he had better have written. And so long as the metre is satisfied it is dangerous to reject a word such as *congruere*, because its use is unusual and somewhat hard to justify, when it is supported by all copies. *Ne nosmet inter nos congruere sentiant* is a conjecture quoted by Bentley, and is a very slight alteration, and the *nosmet* is very properly emphatic. "We

know that they have an understanding between *them*, don't let them see that there is one between *us*." For *nos nosmet* cf. *Pl. Truc.* 1, 1, 38.

The use of a word milder than the sense requires is a very common characteristic of comic language; it is not therefore unintelligible that when Chremes means 'plot together' he should only say 'get on together.' So in 420 *obsequi* 'show courtesy to' or 'give in to' is used when he means 'do a good turn to' or 'serve the interest of.' Might it be suggested to read *Ne nos inter nos congruere senes sciunt*, comparing 417 and 420? [Menedemus now leaves the stage.]

ACT III. SC. 2.

Menedemus re-enters the house, leaving Chremes on the stage alone. To him enters Syrus, whom Chremes immediately instructs to act with Clinia's slave Dromo to carry out the plan he had suggested to Menedemus, *i. e.* to get money out of Menedemus by apparent trickery. Syrus had in his head a plan for cheating Chremes himself out of some money for Clitipho. He therefore warns Chremes that he is not to be over much enraged if some day his lessons are turned against himself.

512. *inueniendum es*. Bentley for *est*: he explains that Syrus is addressing the money which he has *not* got. Cf. 4, 2, 11, *Retraham hercle opinor ad me idem illud fugitivum argentum*. Syrus says, 'Dodge me as you will, I must catch you, friend money!'

513. *intendenda*, metaphor from toils stretched to catch animals. *Rams. Most. Exc.* p. 272.

514. We must suppose Chremes again concealed by the opening door from the slave who is coming out.

516. Chremes still does not understand that he himself is the victim of Syrus' plots. *provincia*, contracted from *provincia*, is any office or charge entrusted to one. Cf. *Cic. Sull.* 18, *sibi provinciam depoposcit ut me in meo lectulo trucidaret*, 'the office of killing me.' Cf. also *Plaut. Capt.* 3, 1, 14, *provincia parasitorum*, 'the business of the parasites.'

518. *Quid tu, sc. agis*: 'How are you?' seems to expect an answer more than the common greeting *Vt uales?* (406). See *Pl. Curc.* 2, 1, 20, *Salveto*. *Quid agis?* *Ca. Vivo*.

518. *Becte*, 'oh! all right!' Syrus tries to turn the subject, to avoid awkward questions from Chremes. See on 228.

521. *Aquillae senectus*. Facciolati quotes two explanations of this proverb. 1. That it is applied to old men who are fond of drink, from a tradition that in its old age, its beak becoming too crooked to tear, the eagle lives on the blood only of its prey. 2. That it is synonymous with 'a green old age,' because of the long-continued vigour of the eagle. Parry quotes a Greek proverb, *deōū γῆρας κορυδαυ νεότης*, 'the eagle's age is as fresh as the lark's youth.' The application here is either 'you seemed to me to drink like an old eagle,' or, 'you seemed to be as fresh to your work (i.e. drinking) as an old eagle.' Cf. Shakespeare, *Timon*, 4, 3, 222:

"Will these mossed trees
That have outlived the eagle, page thy heels?"

heia: 'Well! well!'—*heia*, or as it is sometimes written *eja*, like other exclamatory particles, differs in sense according to the tone of its utterance. Here it expresses that half-affected disclaimer which a man makes to a compliment which pleases him. Cf. Plaut. *Miles*, 1141, *Non sum dignus prae te, ut figam palum in parietem*. Ac. *Heia vero!* Syrus sees that he has put Chremes in a good temper, and therefore he ventures to introduce the subject of Bacchis. It occurs again in a somewhat different sense in 1063.

522. *faceta*: 'well-bred,' *facetus* is the opposite of *rusticus*.

523. *luculenta*: 'bright and graceful.' Cf. Plaut. *Mil.* 4, 1, 12, *luculenta et festiva femina*. *sic satis*: 'Oh, pretty well.' The words and tone express depreciation. Cf. 457. For the sense of *sic* conf. *Phorm.* 145, *Quid rei gerit?* Gz. *Sic tenuiter*. "How is he getting on?" Gz. "So, so, poorly." *Andr.* 804, *satine recte?* M. *nosne?* *sic*. "Is all going on well?" M. "Do you mean with us? So-so."

524. *nunc* = 'now-a-days.' Syrus takes his tone from Chremes, and flatters the old man, a *laudator temporis acti*, by hinting that of course in his young days women were handsomer. Bentl.

525. *deperit hanc*: *depereo*, though an intransitive verb, takes in this sense of 'dying for love of' an accusative: like *ardeo*, Virg. *Ecl.* 2, 1, *ardebat Alexin*.

526. *aridum*: "the idea is taken from a dry unfruitful soil."—Parry.

529. *Quid ego ni sciam*: for *quidni ego sciam?*

530. *pistrino*. "When a slave belonging to the *Familia Urbana* had committed some unpardonable offence, or was found to be of habits incorrigibly bad, he was transferred to

the *Familia Rustica*, and was sent to the country...The sort of toil most frequently referred to is working in the mills where the corn is husked and ground (*pistrinum*—*mola*), and this task was probably generally assigned to refractory town slaves, because no more skill was necessary than is required in turning a modern treadmill or prison-crank." Ramsay, *Most. Excur.* 15, p. 256. Cf. *Phorm.* 248, *eris si redierit molendumst in pistrino*. Plaut. *As.* 1, 1, 16, *Num me illuc ducis ubi lapis lapidem terit*. Hor. *Sat.* 2, 7, 117, *Ocius hinc te Ni rapis, accedes opera agro nona Sabino*. *istunc*, referring as usual to the second person: 'that friend of yours.'

536. *Garris* (ἄρπεις) 'you don't mean what you say!'

538. *quippini*? = "of course," Madvig for *quippe qui*.

540. *Vel*: 'for instance,' cf. 806. The ms. reading is *jam huic*. This destroys the metre. Bentley remedied this by reading *huic jam*; Fleck. by inserting *vel*. Chremes and Syrus are at cross purposes: Chremes, while by these doctrines he wishes to hint to Syrus the proper course to take in regard to Menedemus, does not understand that his philosophy exactly suits Syrus' designs against himself.

541. *illaec*, an old form of *illa*, arising from the addition of the demonstrative particle *ce*. Roby, § 374. It is the neuter plural, as we had the nominative *illic* in 199. See note.

542. *quo lubeat magis*: 'so that I have less qualms,' i.e. in deceiving him.

544. *tolerare*: 'put up with,' equivalent to *sufferre* v. 453. The meaning given by Stalb. 'provide for' seems later. There is no other instance of it in Terence. In Plaut. *Aul.* 4, 1, 12, it means to 'relieve,' 'support.' And in *Trin.* 3, 2, 61, *tolerare munia* = "to do your duty," "to support your necessary expenses."

Wagner reads the line

Abeat, quum hic tolerare ejus sumptus non queat,

because as it stands *abeat* and *queat* have different subjects, 'the son' and 'the father.' Bentley substitutes *abigat* for *abeat*. But Fleck. keeps the ms. reading *tolerare illius* [not *hujus* as W. says]; and I think this is safest. *Illius* refers to Bacchis. Translate: '[Is Dromo waiting] until he (i.e. Clinia) run away again because he can't stand the expense she puts him to?' He supposes Clinia to be about to run away (or rather he wishes Syrus to suppose it) because he fails to get from his father money to supply the demands of Bacchis.

Syrus is supposed not to know how eager Menedemus is to give it; and Chremes therefore urges him to persuade Dromo to get it by a trick from the father lest his son Clinia run away again for want of it; whom Chremes supposes to be in exactly the same plight as his own son Clitipho really is, v. 227—229.

545. *ad*, 'with a view to': as a means of approaching, or coming upon the old man.

549. *Non est mentiri meum*: 'it is not my character to lie,' *i.e.* you may depend upon my doing what I say, *i.e.* helping Clinia. Cf. 782, *non meast simulatio*. Cf. *Pl. Trin.* 1, 2, 86, *Ca. Quid feci?* *M. quod homo nequam. Ca. non istuc meum est.*

553. *Non usus ueniet*: 'It will not be necessary'; *usus venit*='it is necessary'; *usu venit*='it happens.' So *usus est* frequently=*opus est*. Cf. 80.

555. *siquid, nequid, i.e.* si quid simile tuus filius faciat, ne quid cessaveris eadem haec meminisse: *i.e.* 'I only bargained that if your son *should* act as Clinia is acting, you should not disavow your own doctrines.'

556. *ne*, written also *nae*. 'In good truth!' *si usus ueniat*: quoting ironically Chremes' own words, v. 553.

558. *istuc age*. 'Go on with what you have in hand.'—[Exit Chremes.]

559. *commodius*: 'more to my purpose.' 'Conveniently.' Syrus is soliloquizing. Cf. 685.

ACT III. Sc. 3.

Chremes had left Syrus and gone into his house. But what he saw there brings him out again very quickly. He had found Clitipho making love to Bacchis, whom he imagined to be Clinia's mistress. This doesn't suggest the real truth to him; but he thinks it a mere piece of ill-breeding and incontinence on the young man's part, whom he lectures on the duties of a friend and host in regard to a guest's mistress. And he takes the opportunity of remarking on his behaviour in the same respect at last night's *caena*. Clitipho has been forgetting the part he promised Syrus to play, who accordingly affects to join in the father's indignant scolding; and Clitipho is sent off out of the way. Syrus then explains to Chremes his first plot for getting money from Menedemus. He is

going to pretend that Antiphila is a captive girl whom it would be worth Menedemus' while to buy for the profit to be made of her ransom. Chremes thinks it won't do.

564. *hiace oculis*, 'I saw you with my own eyes,' = *τοῖς ὀφθαλμοῖς*. Cf. 356 *huic* = *τῷδε*. Cf. Plaut. *Mil.* 290, *Vidi*. P.A. *Tutine*? Sc. *Egomet duobus hiace oculis*. 368. PR. *Jam vidisti*? Sc. *Atque his quidem oculis*.

567. *subigitare*: 'make advances to.' Cf. Plaut. *Miles*, 649. Considered a breach of etiquette.

568. *Vel*. Cf. 340.

569—570. Chremes, still under his mistake about Bacchis, says that he was afraid of Clinia revenging the insult offered to him by Clitopho's advances to his mistress.

570. *amantis*: *animum aduortunt*. This is Bentley's reading for *amantium animum*: *advortunt* etc., *animum-advortunt* together make a transitive verb. It is often used with the sense of 'noticing for the purpose of avenging.' *censeas*: the subjunctive is used because there is a statement of a general fact. It is not 'those particular (definite) things which you don't take into account': but generally, 'such things as you wouldn't take into account.'

573. *fert*. Cf. 215, note.

578. *nostrumst*: 'it becomes us' (as his hosts and as gentlemen). Cf. 782, *non meast simulatio*.

579. *haec ego praecipio tibi*: 'Are these my instructions to you?' Syrus speaks with double meaning. Clitipho is to understand the words to refer to their arrangements for the plot, Chremes of moral advice given by Syrus.

580. *Tace nodes*. Clitipho is afraid Syrus will betray him; whereas the latter has taken care that his language shall mystify Chremes, and make him believe that he is only joining in his reproof of his son.

582. *quin mihi molestum*, 'I too was annoyed at it': still with the double meaning, one for Chremes, the other for Clitipho. The former only understands that Syrus joins him in virtuous disapproval of the young man's behaviour; the latter that Syrus is displeased at the way he has nearly ruined their plot.

583. *una accedundi* etc., 'Can't you 'go near them,' as you say, without taking such liberties?'

584. *actum est*: 'it is all up with us!' spoken aside.

585. Cf. 302 with 584, *effecero* 'Before I have got the money out of him.' 'Chremes, will you take a fool's advice?'

588. *Deambulatum* 'to take a walk,' cf. *deambulatio* 806. It seems to be the word for taking a set walk for exercise, whereas *ambulare* refers merely to the action of walking. *Quum satis deambulatum erit quiescemus*, Cic. *Leg.* 1, 3, 14.

591. *censen uero*. It is not likely that Clitipho gives Syrus 'a summary castigation,' as Parry says, in his father's presence, but he probably makes some threatening gesture, to which Syrus tauntingly says *Censen uero?* 'Would you though?' in our slang phrase.

593—4. This high moral tone Syrus of course adopts further to blind Chremes.

595. *tecum egi*. 'I talked to you about.'

596. *Aut est* is Bentley's emendation for *repperisti*, which makes the line too long by a foot. Fleck. adopts it and nothing better has been proposed. Transl. 'Have you hit on anything satisfactory, or have you not done so yet?' *Nondum etiam*, 'not yet.' The combination is common in Terence [see *Andr.* 201, 807. *Hecyr.* 192, 745.]. But sometimes *nondum* stands alone. *Phorm.* 147, D. *Pater ejus rediit an non?* G. *non dum*. Sometimes *dum* is omitted. *nunquam etiam Eun.* 1092. *haud etiam Plaut. Mil.* 1400. Sometimes the order is reversed *neque etiam dum* *supr.* 230. In these cases *dum* partakes of the nature of an enclitic, not exactly reproducible in our language. It is often joined to imperatives, e.g. *abi dum* *supr.* 249.

De fallacia, see v. 533.

599. *Immo* (cf. 770 and *Eun.* 355) here too retains something of that negative sense which it has been already remarked is always conveyed by it. Chremes says 'she seems a very bad woman indeed,'—Syrus answers: 'Nay, but not only in the sense you mean, you only go on what you have seen: if you knew what I know then you might say so.' For an example of this use of *immo* fully developed, see *Plaut. Mil.* 634—6, *Pl. benignitas quidem hujus oppido adulescentulisti. P. Immo, hospes, magis quum periculum facies, magis nosces meam comitatem erga te.*

603. *arrabonist*. ἀρραβών is properly 'earnest-money,' and occurs in Aristotle (v. *Poet.* 1, 4, 6). It is here used in the sense of 'security.' It was also used for a pledge: cf. *Plaut. Mil.* 4, 1, 11, where a ring is called *arrabo amoris*. Gellius (4, 2) says that the word was out of date in his time, and *arra*

was held the more correct form: v. Ramsay's note to *Plant. Most.* 3, 1, 111.

606. *mille nummum*. "Nummum (the genitive plural) is commonly used in connection with numerals (*i.e.* when it stands for a definite sum of money); whereas otherwise, when it merely denotes money in general, *nummorum* is the usual form."—Zumpt, § 51. As to the value of *mille nummum*, Ramsay infers from various passages that the *numus* = 2 drachmae. He therefore concludes that Syrus, who has invented the whole story, makes out that Bacchis has demanded twice the original amount of the debt from Clinia; which he does merely to heighten the rapacity of Bacchis in Chremes' eyes, and so make him pity the pretended wrongs of Antiphila the more, v. Rams. *Most. Exo.* 14, p. 248. Others take *numus* here as equivalent to drachma. Wagner on *Plant. Aul.* 108.

609. *magnum lucrum*: 'a great profit can be made on her,' because being *nobilis* she is sure to have friends who will give a large ransom for her: it is on this practice that the plot of the *Captivi* of *Plautus* turns. For a similar speculation see *Pl. Pers.* 4, 4, 107.

610—612. Chremes and Syrus carry on an imaginary conversation, as though between Menedemus and Syrus, when discussing the purchase of the girl. The arrangement of the speeches, and the reading *qui* for *atqui* is after Wagner, who follows the Bembine ms., and explains very satisfactorily the origin of the mistake in other mss.

611. *non est opus*, sc. for Menedemus to purchase her. That is, 'Well I don't care if he won't, my plan won't be spoilt.' He secretly means that he will get it out of Chremes by another plot.

612. *Iam scies*, 'you shall know directly.'

613. Sostrata is coming out hurriedly and with great excitement.

ACT IV. Sc. 1.

Meanwhile Chremes' wife, Sostrata, has discovered that Antiphila is really their daughter who had been exposed as an infant. She possesses the ring which had been placed with the infant.

614. *anulus*. This ring was one of the *monumenta* (v. *Eun.* 753) usually put upon children when they were exposed, in order that if by any chance they were preserved, there might be means of recognising them. [The *crepundia* properly consisted

of little trinkets given by relations and servants at the *lustratio* (9 days after birth of boys, 8 after that of girls), and on its subsequent birthdays: v. Bekk. *Gallus*, Exc. II. p. 183].

617. *ut contemplata sis*, 'Be sure you have examined it sufficiently,' *vide ut contemplata sis*. Cf. 741.

620. Chremes seems to have a very low opinion of his wife's good sense: 'Oh,' he says, 'it's all about nothing you may be sure: she always makes a fuss about nothing.' *non temere est*. Cf. 741, 'it is not for nothing,' an idiomatic phrase, for *non temere est factum*. Cf. Plaut. *Aul.* 4, 3, 1, *non temere est quod corvus cantat mihi ab laeva manu*. Eun. 291, *Non temere est; et properatus venit: nescio quid circumspicit*.

621. *dixerit*: 'She will have some mighty nonsense to say.' The more common phrase is *nugas agere*, cf. Plaut. Poen. pr. 81. For the tense, cf. note on 86.

625. *portat*, 'brings with it,'—'implies' or 'portends.'

627. *toll*. When a child was born alive, it was laid on the ground, and the father if he wished it to be brought up lifted (*tollere*) it from the ground; if he left it there it was exposed. At any rate if the custom of exposing infants was not prevalent in the time of Terence, the old ceremonial was still kept up. Cf. Varro, 12, 36, *Natus si erat vitalis ac sublatus ab obstetrice, statuebatur in terra ut auspicaretur rectus esse*. v. Bekk. *Gallus*, Exc. II. p. 183. It is referred to twice again in Terence, *Andr.* 219. *Hecyr.* 571.

628. *Sic est factum, domina: ergo erus damno auctus est*. 'No doubt of it, Madam; so my master has been blessed by an addition to his family of—an expense.' This is the ms. reading and I do not think it improved by Bentley who writes *minor ergo herus* 'my young master,' i.e. Clitipho: referring to his loss of fortune by the discovery of a sister and the consequent division of property. What Syrus is thinking of at the moment is the new expense to his master Chremes, who will not only have to bargain for this daughter with some covetous old woman, but pay for all the usual expenses of a young lady. Cf. Plaut. *Mil.* 698, *Haec atque horum similia alia damna mulierum me prohibent uxore*. Again, *auctus est* is used especially of an addition to one's family by the birth of a child, and so applies more properly to Chremes, cf. Plautus *Truc.* 2, 4, 33, *quum tute es aucta liberis gaudeo*. Tac. *Agr.* 6, *auctus est (Agricola) ibi filia*, 'He there had an addition to his family of a daughter.' For *auctus damno* (a Comic ἄγανος, that is, a collocation of incongruous or contradictory words like *haud stulte sapiens* 323) compare Theophrastus,

Char. 17 ('the Grumbler') καὶ πρὸς τὸν εὐαγγελιζόμενον οὗτι "υἱὸς σοι γέγονεν" εἰπεῖν, ὅτι "ἂν προσθῇς 'καὶ τῆς οὐσίας τὸ ἥμισυ ἀπεστίν' ἀληθῶς ἐρεῖς." "If some one announces to him as a bit of good news 'You have had a son born to you,' your Grumbler will say, 'If you were to add "And half your property is gone" you would speak the truth.'"

680. *tantam esse*, etc. cf. on. 401.

682. *equidem ego*, if *equidem*=*ego-quidem* as is usually said, is a pleonasm. Donaldson (*Varron.* p. 526) however maintains that *equidem* is only a strengthened form of *quidem*, as *enim* is of *nam*. Cf. *e-durus*, *e-gelidus*, *e-castor* (Hand *Tursellinus*, 2, 423). For a full discussion of this word, see Merivale's note to Sall. *Catil.* 51, where he quotes passages in which *equidem* is constructed with the first person plural, the third person plural and singular, the second person singular. Cf. also Persius v. 45 *Non equidem hoc dubites*. The pleonasm (?) *equidem ego* also occurs in Sall. *Jug.* 10.

685. *interemptam oportuit*, sc. *interemptam esse*. Cf. note on 201, Plaut. *Most.* 747 *non attactam oportuit*.

687. *misericordia*, etc.: 'You will plead pity, a mother's feelings. I allow the plea.' Ov. *Heroid.* 4, 124.

640. *Per te*, 'as far as you were concerned,' for anything you cared.' *Quaestum faceret*, 'become a harlot,' cf. 447.

642. *bonum atque aequum*, or sometimes *aequum bonum*, is a regular phrase for 'equity,' 'what is right and just.' Cf. Cic. *Top.* 17, *illi aequum bonum tradiderunt*; also *aequius melius*, 'more justly and equitably,' Cic. *Off.* 3, 15. *Phil.* 2. § 94.

645. *Quanto tuos est animus natu grauior, ignoscentior*: 'In proportion as your mind is from its age more sober, more indulgent, (so) let there be some protection for my folly in your kindness.' *Natu grauior*, like *annis gravis*, *aetate gravis*, should apply to a person; it is unusual to apply it to *animus*, but intelligible, indicating the wise toleration that should come with age. For the omission of a conjunction between *gravior* and *ignoscentior* see on 112. *Ignoscentior* is a participle used as a frequentative adjective, 'prone to pardon.'

The line has been amended in various ways. Fleck. reads *quando* for *quanto*. But it is so usual for the correlative of *quantus* to be omitted that there seems no necessity for this. Bentley wrote the line *Quanto tu me es annis grauior, tanto es ignoscentior*. Few will be bold enough so entirely to re-write their author. Others write *natu grandior* (*Adelph.* 930) for *gravior*. But *gravior* does not simply mean *grandior* here.

Madvig proposes to read *natus gravior* 'naturally more sober.' For which use of *natus* cf. 421, *ingenio egregio ad miseriae natus sum*.

646. *Iustitia* is 'kindness,' the putting a kindly construction on an action, opposite to *injustitia* 'harshness' v. 134.

649. *qua causa* = *cujus causa*.

650. *religiosae*: 'superstitious,' 'full of scruples.' Not used elsewhere by Terence, though *religio* 'a scruple' occurs several times, see on 228.

652. *ne expers partis*, etc. This is the idea of a Greek, who thought it a crime that children should die without any share in the fortune of their parents (Patrick).

653. 'You have saved the child by making it worth the woman's while to keep it; and at the same time you satisfied your superstitious feelings.'

654. *Hem quid*, etc. Syrus is startled and says this aside.

658. *Nescio, nisi ut*, etc.: 'I don't know. Only I wish you to enquire of the girl herself.' For the use of *nisi* cf. 542, 598. *Plant. Mil.* 377, *nisi mirum est facinus*, 'only it is an astonishing thing.'

659. *Si potis est reperiri*: 'If it can be discovered.' *Potis* is indeclinable (perhaps invariably so in Plautus and Terence). It is here neuter, as in *Adelph.* 521, 539 and *Eunuch.* 263: cf. *Catull.* 76, 24 *aut quod non potis est esse pudica velit*, and 72, 7 *Qui potis est?* It is masculine in verse 321 of this play, and feminine plural in *Plant. Poen.* 1, 2, 17.

The neuter *pote* is found from Lucretius downwards, e. g. *Catull.* 67, 11. *Persius*, i. 56 *Qui pote? vis dicam?* There is one passage in Terence [*Adelph.* 264] and three in Plautus [*Mostell.* 1, 3, 90. *Trin.* 730. *Aul.* 2, 8, 20 (388)] in which *pote* has been read, but in all cases the reading is disputed, and many mss. and editions read *potest* or *potis*. Donatus indeed in his commentary on the passage of the *Adelph.* compares the form *mage* for *magis* and calls it an ἀρχαϊσμός. *Mage* however, though occurring several times in Plautus, is not found in Terence. See Ovid, *Trist.* 2, 479.

Of course if this discovery turns out to be true, Syrus' plan for getting money out of Menedemus by persuading him to buy Antiphila as a speculation, will fall to the ground; because if she turns out to be Chremes' daughter it will be Chremes' business to investigate and settle all claims against her.

-662. *cedo*, 'pray tell me,' see on 332.

663. *illa, i. e.* the lost child, Antiphila: for Philtera was dead. Cf. 271.

665. *in tollendo, i. e.* when you refused to raise (tollere) the child from the ground, and so give the signal for its being preserved and reared. Cf. 627.

666. *i. e.* 'I should have liked to have kept my daughter, but I couldn't afford it.' *ut uolt, i. e. non durus. nil minus, sc. cupiebam. tempus* = 'my circumstances at the time,' *fert, v. 215, note.*

ACT IV. Sc. 2.

Syrus is confounded by this discovery, which will prevent his getting any money from Menedemus on the pretext of redeeming her. After some thought he hits upon two ways in which he can get the money which Clitipho wants to pay Bacchis with. (1) If Chremes will only consent to pretend to affianc Antiphila (the new-found daughter) to Clinia, Clinia's father will of course give money for necessary expenses. This Chremes, imagining Clinia to be engaged with Bacchis, refuses. (2) To maintain the story of the ransom asked for Antiphila by Bacchis, who had had her (so he said, 599—602) in pledge; and to appeal to Chremes' sense of honour to pay it. This succeeds.

669. *in angustum coguntur copiae*: my forces are hemmed in, like an army in a narrow pass or cul-de-sac without room to manoeuvre. Parry quotes a Greek line: *εἰς στενὸν κομῶντες αἱ δυνάμεις ἐμὲ καὶ στρατῶνται*. The same metaphor is used at greater length in Plaut. *Mil.* 219—224, cf. Plaut. *Cas. pr.* 50, *Sibi nunc uterque contra legiones parat Paterque filiusque. oppido*: 'utterly,' a word of uncertain origin, which had become obsolete in the time of Quintilian (8, 3, 25). Donaldson (*Varron. p. 112, 3rd Edit.*) says that "*op-pidum* 'city' is only 'a plain' (ob-ped-um = ἐπὶ-πέδον); and *oppido* 'entirely' = *in toto*, is synonymous with *plane*." See Ellis on *Cat.* 54, 1.

671. *postulem*: 'as to my expecting,' cf. 1011. *Andr.* 644 *etiam nunc me ducere istis dictis postulas?* See Ram. on Pl. *Most.* 1, 3, 102.

672. *latere tecto*. The most natural explanation is that the metaphor of an army is kept up. 'Like a general, I and my forces (*copiae, i. e. 'my plans'*) are in a trap and surrounded by the enemy: my only triumph will be, not to beat the enemy,

but to retire *without exposing my flank* to them.' Of course he means—'without giving my master excuse for punishing me.'

673. **tantum bolum**: 'such a piece of luck.' Some of the old interpreters explain this to mean "a choice morsel," from βῶλος 'a clod,' 'a fragment,' which certainly suits the sense well. There is not any other authority for the word, however. Plautus uses *bolos* frequently, from βῶλος (βάλλω), in various senses, all I think to be deduced from the meaning of a 'cast of the dice,' vid. *Rud.* 2, 7, 30, *Nec te aleator ultus est sapientior. Profecto, nimis lepide jecisti bolum.* So Weise explains *tangere bolo, bolos dare*, (*Poen.* pr. 50. *Truc.* 4, 2, 15) to mean 'fraudare': and *multare bolo* (*Truc.* 4, 3, 70) to mean 'affigere damno.' In *Pers.* 4, 4, 107, *dabit haec tibi grandes bolos*, means, 'She will give you the opportunity of making a great stroke of luck,' i. e. by risking the purchase of the slave and making money by her redemption. For **bolum ereptum** cf. *spem eripis* inf. 714.

676. **tantundem egero**: lit. 'I shall only have done just as much as before, if I take this course,' i. e. nothing.

677. **habeo optumam**, sc. *rationem*.

678. **retraho** is properly said of overtaking and bringing back a fugitive slave: *is paulo ante ex fuga retractus erit*, Sall. *Cat.* 47. STALB.

ACT IV. Sc. 3.

To Syrus reflecting on the difficulties this discovery has brought him, Clinia enters, overjoyed at finding that his beloved Antiphila is the daughter of respectable parents. Syrus however persuades him for Clitipho's sake to keep up the pretence of Bacchis being his mistress a little longer and allow her to be brought to his father's house, where Clitipho may meet her unsuspected.

681. **frugalior** is used as the comparative of *frugi* = 'moral,' χρήσιμος.

683. **ex sententia tua**, 'according to your wish.'

684. **Quid ni** etc. 'Of course.' Lit.: 'How should I not, who have been present all the time?' This is not strictly true, but Syrus naturally would not say that he knew the fact for certain from listening to Clinia himself.

685. **Quoiquam**: Bentley for *quoi*, i. e. *cul.* *quisquam* is only used in negative or interrogative sentences implying a negative.—ZUMPT, § 708.

687. *illius*, sc. *causa*. 'For her (Antiphila's) sake.'
688. *uticissim*. 'You have had your pleasure, now attend to the interests of me and my master, Clitipho, in our turn.'
690. *Nequid de amica senex*. Clinia interrupts Syrus before he has finished his sentence, but what he was going to say appears from v. 697.
691. *Antiphila nubet mihi*. Clinia seems afraid that Syrus' schemes may prevent this, so he puts this in to show that he will be a party to nothing that may retard the union. Or it may be a mere lover's rhapsody.
692. *fer me*. *Sy. Fero hercle vero*, Syrus plays on the word. 'Bear with me!' *Sy.* 'Bear with you! I do indeed bear a good deal from you.'
693. *Deorum uitam apti sumus*. Stalb. compares *Andr.* 959, *Ego deorum vitam propterea sempiternam esse arbitror, quod voluptates eorum propriae sunt* etc. *apti*=*adepti*. Cf. *Phorm.* 406, where the form *apiscor* occurs for *adipiscor*. So in *Lucil.* fr. 26, 23, *quod ego te in primis apisci intelligo*, fr. 29, 56, *ut si quod concupisset non aptus*.
694. *At iam hoc non agis*. 'That's just what you are not doing,' i.e. listening to me.
706. *ordine*= 'from beginning to end,' because the omission of any particular either at its beginning or its end would break the *ordo*. Gk. $\xi\gamma\eta\varsigma$.
707. *tu quidem illum plane perdis*: the Bembine ms. for *prodīs*. I do not think that there have been sufficient reasons adduced for suspecting the genuineness of this line. The force of it falls upon *tu*. Clinia means, 'You thought me careless of his interests, now it is you who are being his ruin.'
709. *palmam*, i.e. of superiority, i.e. as the best trick of all, *Eun.* 930, *id vero est quod palmarium* ('worthy of the palm') *me repperisse*. *me. . . . ecfero*, 'I exalt myself': sometimes *efferre laudibus*: cf. *Cic. Off.* 2, 10, *eos viros... maximis efferunt laudibus*; sometimes *efferre* absolutely, cf. *Cic. Verr.* 4, 56, *nimium forsitan haec mirentur atque efferant*. *hic*, in *hac re*, cf. 742.
714. *committet*, 'entrust to me as my wife.' Cf. *Andr.* 241, *Quid Chremes qui denegarat se commissurum gnatum suam uxorem?*
715. *quid me fiat*: 'what becomes of me?' *me* is the ablative case. Cf. *Cic. Att.* 6, 1, *quid illo fiet? quid me?* The dative is also used, *quid mihi fiet*, *Ov. A. A.* 1, 536: and *quid fiet de aliquo*, v. *Adelph.* 996.

716. *aetatem*: used adverbially for *per aevum*, or *in omnem aetatem*. Cf. Plaut. *Curc.* 4, 3, 22, *at tu aegrota, si lubet, per me aetatem quidem*. *malum*, 'You rascal,' cf. 318.

719. *quid si nunc caelum ruat?* A proverb to express any wild improbability. W. quotes an answer given by the Celts to Alexander, that their greatest fear was *μῆποτε δ' οὐρανὸς αὐτοῖς ἐμπίσσοι* [Arr. 1, 5, 8], meaning that they feared nothing in the world. Horace may have had some such proverb in his mind when he wrote, '*si fractus illabatur orbis Impavidum ferient ruinae*,' 'whatever misfortune however unlooked for and improbable happen to him.' Cf. Lucian *Prom.* 192, *διὰ τοῦτο ἐχρῆν τὸ τοῦ λόγου τῇ γῇ τὸν οὐρανὸν ἀναμειχθαι*. Comp. the phrases *caelum ac terras miscere* Livy iv. 3. *Aen.* i. 133. Juv. ii. 25. *mare caelo confundere* Juv. vi. 282. *Caelum in Tartara solvere*, *Aen.* xii. 204. Old Play, *Timon*, A. 2, Sc. 5. Ob. Take heed lest thou fall. Lol. What if the skies fall? Ob. Poore men shall eate larks.

ACT IV. Sc. 4.

Bacchis is impatient for the promised money. Syrus quiets her with promises and induces her to go to the house of Menodemus. The opening lines of this scene were said to have been by Laelius. See *Life* § 5.

724. *decem minas quas mihi dare pollicitust*: 'Namely the ten minae which he promised to give me.' *Minas* seems to be in apposition to *promissa* but to be attracted into the case of its relative *quas*. It is a harsh construction, and is not exactly paralleled by *Andr.* 3, which St. quotes, *populo ut placerent quas fecisset fabulas*, where the order of the words makes all the difference. W. seems to take it *promissa...decem minas* 'his promises about the ten minae.' But this is harsher still.

727. *pendebit animi*: 'he shall be fluttering in heart with expectation.' *animi* 'in respect of mind.' Cf. Virg. *G.* iii. 289, *dubius animi*. *G.* iv. 491 *victus animi*. Lucr. i. 137. *Eun.* 274, *falsus animist*. Many other instances will be found quoted by Wagner in his note to Plaut. *Aul.* 105: and by Roby § 1321, who explains the usage as arising from several sources, viz. the locative use of *animi*, the objective genitive, the genitive of the secondary object, and perhaps the Greek usages. See Munro on Lucr. i. 137, where he shows that the use is not confined to *animi*. Wagner rejects the theory of its being derived from the Greek use; and Key [§ 935, note] argues that *animi* is in truth a dative, and that the use of the genitive in other words by later writers grew out of a false analogy from *animi*.

728. *tergo pendet*: 'Syrus will pay with his back.' Clitipho will beat him for bringing back a false message as he will think it. "in *pendere* we have a pun on *pendere* in the preceding line."—W.

729. *Satis scite*, etc.: 'She is making some pretty witty promises for you.' *Scite* 'cleverly' is used in irony. Cf. 764, 785. *atqui tu hanc* etc., 'Nay, you don't think she's joking, do you?' *atqui* objects to or modifies a previous statement, cf. 593, 738.

730. *Dormiunt*, *i. e.* they feel safe enough, and don't suppose that I am likely to make a disturbance about the money. For sense of *dormiunt* cf. 342. Cf. Cic. *Phil.* 2, 12, 30, *an faces ad-movendae sunt, quae excitent tantae causae indormientem?*

733. *curriculo*: lit. 'with a run'; used frequently in Plautus adverbially. Cf. *currere cursim* in Plaut. *Pseud.* 1, 3. 39. *milles*: cf. 365.

735. *verba his daturam*='that I will give them the slip.' *Verba dare alicui*='to deceive.' Cf. *cui verba dare difficile est. Andr.* 211.

737. *Quin ego maneo*. 'Why then I remain.' Bacchis seems to mimic Syrus' *quin*.

739. *pompa*, 'a procession': then as here 'a train.' Cf. *pompa lictorum meorum*, Cic. *Fam.* 2, 16.

741. *Non est temere*: cf. 620.

742. The meaning apparently is this: Bacchis asks, 'Have I anything more to do for my money?' Syrus answers, 'Oh no! this is only my way of paying what is already yours, *i. e.* what you have earned already.' *hic=in hac re*, cf. 709. For *tuum* 'only your due' cf. *Adelph.* 249, *potius quam lites sequar, meum mihi reddatur*, 'my bare due,' B.

744—746. Bacchis goes into Chremes' house while Syrus is talking, and returns with her servants and baggage.

744. *Ad vos*, *i. e.* to your master's house. So in 613 Syrus says of Chremes' house *quid est quod tam a nobis graviter crepuerunt fores?*

747. *ne ille hauscit*, cf. 222.

ACT IV. SC. 5.

To Syrus enters Chremes. He is so sorry for Menedemus who will have to entertain the extravagant Bacchis for his son's sake. To put him further off his guard Syrus warns him that he will soon be asked to engage Antiphila to Clitipho,

merely as a trick on the young man's part to get money from his father on the plea of his approaching marriage. Chremes puts a stop to this pretended plan, as he thinks, by refusing to engage in the deceit so far as to make a sham engagement for his daughter. But Syrus obtains his real object by getting from him a sum of ten minae for the pretended debt due from her to Bacchis; and even persuades him to send it by the hands of Clitipho.

749—750. *Menedemi vicem miseret me: tantum deuenisse ad eum mali.* 'For Menedemus' sake I am sorry that so great a misfortune should have befallen him.' *Miseret me* has not here the genitive of the person or thing pitied as in 260, where it also means 'I feel sorry' without 'for what' being expressed (see note). Everywhere else in Terence or Plautus it has the genitive of person or thing pitied expressed or understood, cf. 168, 463. Wagner would make *vicem*=*fortunam*, and says that *me miseret vicem* 'I am sorry for his fortune' is construction κατὰ σύνεσιν for *misereor*. But *misereor* does not take an accusative except in late Latin, (see Pl. *Capt.* 3, 5, 107): and *vicem* is here a preposition, cf. Cic. *Fam.* 4, 5, *An illius vicem doles?* 'Are you grieving for his sake?' Liv. i. 25, *Exanimis vicem unius* sc. *Horatii*, 'Terribly alarmed for the remaining Horatius' sake.' Roby § 1101. For *tantum mali* cf. *hoc mali*, 229.

751. *familia* is properly the 'establishment of slaves' (*famuli*). The meaning of 'family' in our sense is subsequent.

753. *fuit*: Bentley read *est*, but without good grounds. The force of the perfect *fuit* is this: 'Menedemus has felt (during his son's absence) such a *desiderium* for him, that he will put up with anything at first.' We must remember that *desiderium* is a longing for, or feeling the absence of, a thing once but not now in our possession (*πρόσος*). 'Now that the longing has been turned into fruition,' Chremes says, 'he will soon tire of the expense.'

758. *dari*. 'to be put in my way.' Cf. Cic. *Verr.* 3, 19, *dare se populo*, 'to present oneself to the people,' 'to appear.'

759. *egisse*: cf. 863.

760. *dictum ac factum reddidi*: 'It was said and done with me,' lit. 'I made it said and done too.' *Dictum ac factum* occurs in 904, and *Andr.* 381, in an adverbial sense, equivalent to 'instantly.' Our phrase is 'a word and a blow.' It is from the Greek: see Hom. *Hymn Herm.* 46, ὡς ἄμ' ἔπος τε καὶ ἔργον ἐμῆδεο κῦδος Ἑρμῆς.

761. *bona*, i.e. *fide*, 'on my honour.' As Syrus is lying,

he repeats the word *bōna* with a solemnity sure to tickle the audience.

762. *caput demulceam*: *caput demulcere*, 'to caress the head with the hand,' does not occur elsewhere. Livy (ix. 16, *ad fin.*) has *demulcere dorsum (equi)* = 'to pat the horse's back.'

763. *ac*, 'and that too.'

765. *gloriare*, 'do you but boast,' i.e. 'is it only brag after all?'

770. *Dic sodes*: (cf. 459) 'I beg your pardon?' lit. 'speak, please.' Syrus pretends not to catch what Chremes says. *immo si scias*, i.e. 'you will say so with good reason when you know.' Cf. note on 599.

773. *ipse*, 'for his own part in the matter.'

777—8. The construction is *dabitur...argentum...qui aurum atque vestem...comparat*. 'Money will be given him wherewith to purchase gold ornaments and clothes.' Chremes supplies the verb *comparat*;—*tenesne* is parenthetical and does not affect the construction. For these ornaments and clothes supplied by the man see Plaut. *Mil.* 981, 1099. These are to be the post-nuptial supplies of the husband; but in later times at any rate the father would supply his daughter with an outfit for marriage, cf. Hor. *Sat.* 2, 3, 214, *Si quis lectica nitidam gestare amet agnam, Huic vestem, ut natae, parat ancillas parat aurum; Rufam aut Pusillam appellet fortique marito Destinet uxorem*. See inf. 855, 893.

780. *homini* sc. *despondeo*: 'Am I to betroth her to such a fellow?' *homo* used contemptuously, cf. 530.

782. *non meast simulatio*: 'Making false pretences is no part for me to play.' Cf. on 529.

783. *ita misceto, ne admisceas*; 'So concoct your schemes as not to mix me up in them.' So *ita* is constructed with *ut*. Cic. *Phil.* 2, § 85, *Ita eras lupercus ut te consulem esse meminisse deberes*.

788. *Aequi bonique facio* 'I put up with, acquiesce in what you say.' From the sense of 'resigned' and 'tranquil' often borne by *aequus*, e.g. *aequo animo*, 'with resignation.' Cf. Cic. *Att.* 7, 7, *tranquillissimus animus meus totum istuc aequi boni facit*.

790. This is Syrus' second plan for getting money out of Chremes on the pretence of a debt to Bacchis incurred when his daughter Antiphila was in servitude. See 599—605.

798. *neque...illuc confugies*: 'nor will you take refuge in a plea of this sort, will you?'

798. *quid mea? = quid mea refert?* 'what have I to do with it?'

796. Cicero quotes the proverb a little differently, *de Off.* 1, 10, '*Summum jus summa injuria*,' *factum est jam tritum sermone proverbium*. See Soph. *El.* 1042, ἀλλ' ἐστὶν ἐρθα καὶ δίκη βλάβην φέρεται. Syrus' dignified remonstrance, and horror at the idea of such a man as Chremes being guilty of sharp practice, is exceedingly humorous and well done, when we remember that he was cheating him all the time.

797. *haud faciam*, i.e. 'I will pay the money.'

798. *Omnes te in lauta esse et bene aucta re putant*. 'All look upon you in the light of an opulent man with a well-husbanded property.' This is Bentley's verse. The reading of A. is *omnes te in lauta et bene acta parte putant*. This will not scan,—but one feels that Bentley's correction is not satisfactory. *rem augere* is an expression well known in Horace, as he shows [*Ep.* 1, 16, 68; 1, 7, 51]: but some appeal to Chremes' character is wanted to complete the sense, all mss. but one have *actâ* instead of *aucta*, and I am inclined to think it should be retained. *rem agere* is common enough. It would then perhaps mean, 'All look upon you as being in opulent circumstances and straightforward in conducting business.' *bona bene parta* and *re bene gesta* (Plaut. 347, 1182), which are phrases for 'wealth,' might suggest an emendation.

799. *immo*, 'nay rather,' cf. 94.

804. *Ecféro*, present for future, see 872, 931.

ACT IV. SC. 6.

Chremes goes in to fetch the money. Syrus is left on the stage alone. To him enters Clitipho from the walk on which he had been sent. He is furious with Syrus; but learns to his surprise and delight that what he wanted, money to take to Bacchis, has been obtained.

Clitipho returns from the walk (vid. 587) just in time to receive the money Syrus' trick has got out of Chremes.

806. *quam* is equivalent to *quum eam*. Some read *quom*. *uel* = 'for instance,' cf. on 540.

810. *Vt* = *utinam*! *perduint* = *perdant*. Cf. *duim* for *dem*: from the forms *perduo* = *perdo* and *duo* = *do*.—Zumpt, § 162. *Tarance* uses this form only in this formal curse, probably from

formulas of the sort being generally expressed in archaic language. Cf. *Hec.* 134, *Phorm.* 123. See Roby § 589, 1592.

813. *excarnufices*: *ex-carnificare* = 'to tear the flesh to pieces': it is here of course used in the metaphorical sense: cf. Senec. *de Ir.* 314, *excarnificatus animus*. *carnifex* = 'torturer': cf. Pl. *Bacch.* 4, 4, 37, *rapere aliquem ad carnificem*: and in 651 *Andr.* it is used of one who causes mental torture. *ibin* = *ibis-ne*, "off with you!" Bentley for *tu*, or *in*, as the various mss. read.

818. *abisti: mihi amicam adduxti*, etc.: 'You went your way, you brought me a mistress whom I wasn't allowed to touch.' Fleck. writes *abin istinc* 'Away with you!' for *abisti*. Bentr. wrote *adisti mihi manum* 'you deceived me' [comparing Pl. *Aul.* 2, 8, 8, *ita illis impuris omnibus adii manum*]. But Clitipho is argumentative rather than reproachful. He had just cursed Syrus and his plans, and he excuses this by arguing 'See what you have done for me! you went away indeed in my service, but you have only brought me a mistress whom I am not to touch.' W. follows Fleck. But I think the old reading may safely be left.

819. *adduxti...quam non liceat*: obs. the subj. 'such a mistress as I mayn't touch.'

825. *deamo te*: 'I am exceedingly obliged to you, Syrus.' 'I love you from the bottom of my heart.' Cf. Plaut. *Epid.* 2, 2, 37, *quam tuus gnatus...deamat, deperit ubi fidem remque reque teque properat perdere*. The intensive force of *de* in composition with verbs is rare. Key, § 1327, quotes *depopulari* 'lay thoroughly waste'; but seems to think that in these cases the preposition was originally *dis*, comparing *dilaudare*, *discupere*. There do not seem to be good grounds for this opinion. Cf. *debacchari* [*Adelph.* 183] 'to revel one's fill.' *Defatigare* [*Adelph.* 519] 'to utterly weary out.' *Demirari* [sup. 362] 'to wonder very much.' And in the same category may be placed *deambulare* [587] 'to take a regular walk.' See Roby § 1918. *Deamo* here is a strong expression of gratitude as *amo* in 360. *ne* cf. on 222.

826. *caue...sis=cave ne...sies*. Like *fac*, *cave* often is followed by the subj. without *ut* or *ne*, cf. *cave faxis* 187.

827. *obsecundato*, sc. *ei*, 'fall in with his humour.' 'Humour him now, do what you will afterwards.'

ACT IV. Sc. 7.

Clitipho is sent off to Bacchis with the money. *Chorus*

left alone begins to reflect what an expense his new found daughter is likely to be to him.

829. **Hic.** Fleck., from the Bembine ms. which has *hic*: *hic* W. explains as intimating that Chremes knew Clitipho was present, but without exactly knowing where. *Nunc* is found in the other mss. and written by Bent. *Eccum me* 'here I am!' though *eccum* is *ecce eum*, its derivation is so far forgotten that it governs a case as though it were simply *ecce*. So *Eun.* 304, *Eccum Parmenionem. Salve!* Plaut. *Capt.* 5, 4, 18, *eccum fratrem tuum*.

830. **Quid rei**, etc. 'Did you tell this young man what was going on?' i. e. what we wanted him to do, and why. **pleraque omnia.** Cf. *Andr.* 55, *plerique omnes*.

831. **lapis.** Cf. 917, and Plaut. *Poen.* 1, 2, 78, *tu es lapide silice stultior*.

832. **Quin**=*qui non?* **Cedo sane**, 'certainly give it me!' cf. 332.

Clitipho is too eager to take the money, and Syrus drags him off in a fright lest he betray himself.

833. **opperibere**: the future is used as a polite imperative. ZUMPT, § 586.

835. Syrus and Clitipho go out with the money. Chremes soliloquizes.

837. **ornamentis**, i. e. 'I shall have to pay Bacchis ten more minae for the clothes and ornaments which my daughter Antiphila possesses.' Bentley explains that in purchasing a slave so much was paid for the person of such slave, and so much for his or her dress and equipment. He quotes Plaut. *Curc.* 2, 3, 64, *De illo emi virginem Triginta minis: vestem aurum; et pro his decem coaccidunt minae*. Cf. also *Stich.* 2, 1, 17. An attic mina was equivalent to about £3 15s. **haec**, sc. *viginti minae*, i. e. 'the expenditure of these 20 minae (whereby the girl becomes entirely mine) will involve my portioning her.' **haec**=*hae*. Cf. *Eun.* 582, *haec puellae*: *Phorm.* 1012, *haec itiones*: Plaut. *Aul.* 3, 5, 59, *haec commoditates*: *Most.* 1, 3, 9, *haec aedes*: on which latter Ramsay says, "There can be no doubt that *haec* was used occasionally by the older writers as the feminine nom. pl., and it is evident that it was much more likely to be changed by transcribers into the common form *hae* than the reverse." The same appears twice in Virg. (*G.* iii. 305, where v. Conn., and *Aen.* vi. 852) though with diversity of readings. See Ellis on *Cat.* 64, 320.

839. *iusta iniusta*. A conjecture approved by Bentley and others for the ms. reading *injusta ac prava*. The improvement is not very manifest. *Quam multa*=quot. So, *ita magno* (753)=*tanto*, cf. *And.* 552 *ita magnae irae*. *Cic. Fam.* 11, 24, *quam multa* (=quot) *quam paucis!* (for the sake of uniformity). 'How much you say in how few words!' *moribus*: 'by fashion.' So *mores antiqui*, *Plaut. Trin.* 2, 2, 19.

840. *relictis rebus*, 'exclusively,' seems a common phrase for 'putting aside all one's usual business.' Cf. *Andr.* 412. *Eun.* 166, *Nonne ancillulam relictis rebus omnibus quaevisi*. *Cic. Fam.* 2, 14; 12, 14, 1.

841. *aliquis*, *i. e.* some son-in-law.

ACT IV. SC. 8.

Menedemus now comes to ask Chremes' daughter for his son; he has been told the true story about the several relations of the young men and the young women; but Chremes, who was informed by Syrus that Menedemus was to be told this merely to get money out of him, lets him, as he thinks, into the secret. They then leave the stage, and when they appear again and the dénouement takes place, all is known to Menedemus.

844. *Resipisse*, 'seen the error of your ways and returned to your senses,' *i. e.* that your thoughts are no longer set on a mistress but a wife.

845. *i. e.* giving my son a virtuous wife will be the cause of his reformation, and thereby save me from the expenses which his debauchery would occasion me. *familia*, 'family property,' v. 909.

848. *quid tu hominis es*. 'What sort of man are you?' *i. e.* what can you be thinking of? Cf. *Eun.* 546, *quid hoc hominis?* and 833, *quid illuc hominis est?*

850. *Scio* probably represents the Greek *olōa* here, which sometimes meant 'I remember.' Vid. *Aristoph. Eq.* 896; *Nub.* 862.

851. *narras*, Bembine ms. for *dixti*, which appears elsewhere.

855. Cf. 778—9.

856. *Id est profecto*. It may be that Clinia has already consulted his father about money for his wedding; so that what Chremes say seems to him a coincidence which proves

him to be right. The text of these lines has been a good deal disputed. The words however are exactly as they appear in the Bambine ms., all except the necessary alteration *desponderis* into *-rim*: and Bentley has the same in his edition. But in assigning the words respectively to Chremes and Menedemus I have followed Fleck. *haec* is Bacchis, *illam* Antiphila.

857. *scilicet daturum*. Cf. *scilicet facturum*, 858, and note there.

858. Wagner says that this line is not in the Bambine ms.

861. *Aegre*: repeating Menedemus' words *aegre ferat*: "'be annoyed!' indeed you are much too indulgent to him!"

862. *perpetuo* is 'without a break.'

863. *egisse*. Cf. 759. *conuenisse* is impersonal, 'that an agreement has been come to.'

867. *ut poscat*. The construction goes on regularly from *dicito* etc.

869. *istius*, i.e. 'of giving,' or 'of him'(?).

872. *sane uolo*: 'I shall be certain to want you,' pres. for fut. see 931.

873. Menedemus and Chremes both leave the stage, which is left empty for the second time: the first occasion being at the end of the second so-called Act. In modern times the play would have been divided thus into *three Scenes*. We must imagine a short interval to elapse, during which Menedemus learns the true state of the case as to Antiphila and Bacchis. Menedemus comes out of his own house, Chremes from his.

ACT V. SC. 1.

Some short time must be supposed to have elapsed since the last act. Menedemus has meanwhile been informed of the true state of the case. He comes on to the stage moralizing on the folly of Chremes, who affecting to meddle and arrange all these affairs for everyone, has himself been egregiously tricked. To him enters Chremes with expressions of impatience to his wife, for her eternal delight at having found her daughter. He is eager to hear how the young men have been carrying on their plans for obtaining money from Menedemus by the pretence of Clinia's marrying Antiphila. To his disgust he is at length convinced by what Menedemus has to tell him of his own son Clitipho's behaviour to Bacchis that he has been deceived, that Clinia really wishes to marry Antiphila, and

that his son has got money from him on Syrus' false pretences to give Bacchis. He promises Antiphila to Clinia, and signal punishment for Clitipho and Syrus.

875. *adjutor...monitor...praemonstrator*: these words are said to have been used in a special theatrical sense. [St. quotes Phaedrus 5, 5, 13 in *scaena postquam solus constitit, nullo adparatu nullis adjutoribus*.] Their ordinary signification is sufficient here. For *monitor*, cf. 171.

876—7. *quae sunt dicta*: Bentley read from certain mss. *dictae*, because of the feminine antecedent *rerum*. But *dicta* is the reading of the Bembine, and even if *dicta sunt* is a verb, there is, it seems, authority for a neuter after *res*. St. quotes *Eun.* 870 *Narra rem omnem ut factum sit*: [there however the accepted reading is *narra omne ordine*]. But I believe that *dicta* is here a neut. pl. substantive [as in 224,949] and means 'abusive epithets.' 'Against me any of the abusive epithets used for a fool apply.' So Mart. 1, 4, 4 *Materiem dictis me pudet esse ducem*, i.e. witticisms, or 'epigrams.' And Cic. *Phil.* 2 § 39, *de dictis nihil respondeo*. in *me quiduis...conuenit*: Terence does not elsewhere use this construction. But St. quotes Cic. *Verr.* 1, 49. *in* seems to have the force of 'against.' *caudex* 'stem of a tree,' 'log of wood.' *Plumbeus* 'as heavy as lead.' Cic. *Tusc.* 1, 29, *nisi plane in physicis plumbei sumus*. For a copious list of the terms of abuse used in the Comic Poets see Rams. *Aul. Excurs.* 17.

879. *Ohe*, 'enough.' An exclamation of disgust and satiety. Pers. i. 23, *Auriculis quibus et dicas cute perditus ohe!* The full expression *ohe jam satis* occurs in Hor. *Sat.* 1, 5, 12. *Phorm.* 377, *Ohe desine adulescens. desiste* Fleck. for *desine*. Bent. has *jam desine Deus*. The Bemb. *inquam. gratulando*: 'with your thanks,' in *Eun.* 259, *gratulari* has the commoner meaning of 'expressing pleasure at.' *adventum gratulantur*. When it means to 'congratulate' it takes the dat. of the person *illam saluta, et gratulare illi*, Plaut. *Truc.* 2, 6, 31; and the accusative of the subject of congratulation *gratulantur eam rem (mihi)*, Plaut. *Capt.* 3, 2, 5. In Plaut. *Men.* 1, 2, 20, it seems to mean 'thanking' rather than 'congratulating.'

882. *illuc*, i.e. in Menedemus' house, Syrus had said, *nihil est illic quod moremur diutius*, 834, and now their being so long in the house where Bacchis is, has begun to make him suspicious; and this prepares his mind for the revelation which follows.

884. *quae dixi nuntiastin*: 'Have you given Clinia my message?' i.e. his consent to the marriage, which he imagined was to be only sham. See 865.

885. *Gaudere adeo...quasi qui*: 'He began to express delight exactly as one would who was eager for marriage.' *Adeo quasi* is a rare combination 'just in the way in which,' *ita ut qui* 288. Menedemus pretends ironically to think that Clinia was only feigning joy to take him in.

887. *Voltus quoque fingit scelus*: 'The rascal makes up people's faces too,' i.e. as well as *verba* (Sall. *J.* 14), 'he not only makes up false tales but faces too.' Ironical. 'He is so cunning that he contrived to make my son look as if he was pleased!' In the opposite sense we have *vero vultus* (*Andr.* 839) 'with a natural expression of countenance,' i.e. not assumed; cp. *fingere vultus*, 'to command the expression,' *Caes. B. G.* 1, 59. *scelus* for *scelestus* cf. 315, 740.

889. *Veterator*, sc. *Syrus*. *veterator*, 'one who has grown old and skilled in a thing,' 'an old hand,' as we say. Cf. *in causis privatis satis veterator*, *Cic. Brut.* 41, 178. Hence 'cunning'; cf. *acutus*, *versutus*, *veterator*, *Cic. Fin.* 2, 16, 53. *si noris*, 'you'd think so all the more if you knew more.' *noris* = *noveris*, i.e. if you knew that he had cheated you, not me.

892. *iniecisse verba*: *injacere*, or *injacere verba* = 'to hint,' 'suggest.' Cf. *Cic. Att.* 16, 5, *Bruto quum saepe injecissem de opo-πλοq. scilicet...iniecisse...Dromonem*: for construction see note on 358.

893. See 778.

894. *Nil prorsum*: 'absolutely nothing.' Cf. 776, *prorsum nihil*.

895. *instare*, sc. *filium*: we must understand *scilicet* or *inquam* from the preceding sentences.

896. *ne is quidem*: 'did not he either say anything?' Cf. *Cic. Phil.* 2, 5, 11: *non tractabo ut consulem: ne ille quidem me ut consularem*. *Sen. Ep.* 5, *Non splendeat toga ne sordeat quidem*.

898. *finxit*: quoting Menedemus' own words, v. 887.

899. *subolat*: as though from *subolo* of the third conjugation. The only form which seems to be used is the third person impersonal. The construction is *subolet alicui*, 'a person gets scent of': cf. *Phorm.* 474, *Numquid subolet patri?* Later MSS. read *suboleat*.

900. *osculari atque amplexari*: i.e. on the part of Bacchis and Clitipho, which no doubt—says Menedemus sarcastically—was all pretence!

902. *conclauis* is properly an apartment which may be looked up with one key (*clavis*). *ultimis in aedibus* taken in

conjunction with *retro* must mean the most retired (*i.e.* the furthest back from the front) part of the house.

903. *uestimentis* are here the *vestes stragulae*, cf. note on 141.

904. *dictum factum*. Cf. note on 760.

909. *familia* = *res familiaris* 'property' 845. Cf. *familiae appellatio varie accepta est, ... in res, ut puta in lege XII tab. his verbis: 'agnatus proximus familiam habeto,'* Ulp. *Dig.* 50, 16, 195. Cf. also Cic. *de Or.* 1, 56, 257, *erciscundae familiae causam agere. decem dierum* 'enough for ten days,' cf. Liv. 6, 31. *frumentum triginta dierum* 'corn enough for thirty days.' Such a gen. requires an adjective, Key § 927.

911. *immo quod amicae*, sc. *operam dat. si dat*, sc. *operam*. Menedemus says derisively, 'Oh, perhaps after all she is not his own mistress, but my son's, who allows this in order more effectually to blind me.' The subject of *dat* is Clitipho, that of *patiat* in v. 913 is Clinia.

912. *comi animo*: 'of so obliging a disposition,' *communis animus* is an affable accommodating disposition. Cf. Cic. *Am.* 18, *simplicem et communem et consentientem eligi amicum par est*: and this word is often confused in mss. with *comis*, which the metre requires here. See Cic. *de Sen.* § 59.

917. *lapis*: cf. 831, and Plaut. *Mil.* 236, *neque habet plus sapientiae quam lapis*. 1024 *Nullum hoc stolidius saxum*.

918. *haud inultum ferent*: ferent, 'carry off.' Cf. *Andr.* 610, *Ergo pretium ob stultitiam fero: sed inultum nunquam id auferet*. Cf. Luc. *Phars.* 1, 289 *gentesque subactus vix impune feres. si uiuo*: cf. *Andr.* 866, *pol' hodie, si vivo, tibi ostendam, erum quid sit periculi fallere.* (W.)

919. *non te respicis*: Menedemus brings up Chremes' own words against him, v. 70, *neque te respicis*.

920. *exempli*: sc. of the ill effects of undue severity to one's son.

921. *apud me*: 'in my senses,' cf. *Adelph.* 794, *tandem reprime iracundiam et ad te redi*. Horace (*S.* 2, 3, 273) has *penes te es?* 'are you in your senses?' and the expression may be paralleled by the Greek *εἶναι ἐν αὐτοῦ*, Arist. *Vesp.* 642; *ἐνδορ γένεσθαι*, Aesch. *Choeph.* 225; and in the opposite sense, *ἀδύνοειν* 'to be all abroad,' 'out of one's senses.' Plat. *Phaedr.* 251 E. Cf. Shakespeare, *Titus Andronicus*, 1, 1, 368, 'he is not with himself; let us withdraw.'

923. *foris*: 'out of doors,' i.e. for every one but yourself, and in all matters but your own. For distinction between *foris* and *-as* see Rams. on Pl. *Most.* 1, 1, 1.

926. *credere*: Menedemus again quotes Chremes against himself, *vid.* 156.

931. *mihi illaec...redit*: 'I shall have matters come to the mattock in good earnest.' *Vero* i.e. not by way of a fanciful penance as you did, but from real necessity I shall have to work on the land for my living. For *redit* cf. 113, *adeo res rediit* 'matters have come to such a pass.' Phorm. 686, *Ad restim mihi quidem res redit planissimum*. 'Matters have clearly come to the halter with me,' i.e. I must hang myself. See also 359, 980. *Redit* for *redibit* cf. 872, 804.

934. *ingratum*: cf. *gratum*, 362.

936. *adfinis* are 'relations by marriage.' Cf. *Megadorus meus affinis*, i. e. 'my son-in-law,' Plaut. *Aul.* 3, 4, 14.

937. *dixisse illo*. For this sense of *dico*, cf. Plaut. *Mil.* 3, 1, 112, *mea bona morte mea cognatis dicam*. And Cic. *Fl.* 35, *pecuniam omnem suam doti dicit*.

938. *Dotis*: Chremes repeats the word *dotis* in an absent manner, and Menedemus thinks he is annoyed at the idea, and therefore at once answers that he doesn't care about the amount. The word however had suggested to Chremes a way of punishing his son.

940. *duo talenta*, the amount Chremes had speculated upon having to pay. v. 938. It is about £450.

942. *doti dixisse illi*. Cf. note on 937. *illi*, i. e. to Clinia.

944. *uero* refers to *simulato*. 'Pretend! why it's no pretence, I really don't know.'

946. *diffuit*: like a river overflowing its banks. Cf. Cic. *de Am.* § 52, *deliciis diffuentes*; *Off.* 1, 30, *diffuere luxuria et delicate ac molliter uiuere*. Almost in the same sense Persius (iii. 20) says, *effluis amens. retundam*, lit. 'to hammer back'; hence 'to check.' Cf. *Phaedr.* 4, 22, 21, *superbiam retundere*. Cic. *Att.* 15, 15, *belle iste puer retundit Antonium*. St. *redigam*: "*redigo* used absolutely without *in* or *ad*, or some other preposition, is very rare."—MUNRO on Lucr. i. 553.

947. *gerere mihi morem*: 'to please myself,' *gerere morem alicui* (from which the verb *morigeror* or *-o* is formed, *vid.* *Adelph.* 218) means to 'suit one's manners to another,' hence to 'please,' 'give in to.' The bad sense of flattery or servility in which Bacon uses the word is later. Of course its use with a reflexive pronoun is rarer, and is a mark of Comic language.

Cf. Plaut. *Amph.* pr. 131, *Pater nunc intus suo animo morem gerit*, 'is gratifying his own inclinations.' *ib.* 3, 3, 26, *mihi morigero* 'I indulge my desires.'

948. *arcessat*. 'Let him take her home.' 'The ceremonious fetching of the bride from her paternal house to that of the bridegroom, called *deductio*, took place in all kinds of marriages, without, however, being necessary. This ceremony regularly occurred in the evening.'—BÉKK. *Gall. Exc.* 1, p. 160.

948—9. This is exactly as Syrus had feared. *Vid.* 355—6, *hic si quid nobis forte adversi euenerit, Tibi enim parata uerba, huic homini uerbera*.

949. *confutabitur*: 'shall be put down.' *Confutare* is literally 'to prevent water from boiling over by pouring in cold.' Hence 'to check,' and thirdly, 'to put down by words.' Cf. *Phorm.* 3, 1, 13, *confutant uerbis admodum iratum patrem*. (Donaldson, *Varron.* p. 446, connects it with *futis* 'a water vessel,' and *fundo*, cf. the derivation of *effutio*. Cf. *W.* on *Phorm.* 746.) Cf. *Cic. Tusc.* 5, 31, *confutare dolores*, 'to repress or keep down sorrows.' *W.* points out that it keeps up the metaphor of *diffuit* in *v.* 72.

950. *exornatum dabo*, *lit.* 'I will render him dressed.' For this use of *exornatus* Parry compares Plaut. *Rud.* 3, 4, 25, *ita hinc ego te ornatum amittam, tu ipse te non noveris*. And for *depexum* 'curry-combed' Plaut. *Capt.* 4, 2, 117, *Nam hercle nisi mantiscinatus probe ero, fusti pectito*.

952. *deridiculo*: a subst., 'a subject for his derision.' *B.* substituted *deridiculo* for *ridiculo* for the sake of the metre. Elsewhere Terence uses *ridiculum*; but Plaut. (*Amph.* 2, 2, 5) uses the word.

953. *uiduae mulieri*: 'So help me heaven, he wouldn't have dared to do to a lone unprotected woman what he has done to me.' *uidua mulier* is not necessarily what we call a 'widow,' though it means that among other things. It is any woman without a legal male protector, *i. e.* husband. When this was the case she was obliged to have her rights represented by some official guardian. Accordingly we find that *uiduae* pay a tax, *Livy* 1, 43; *Cic. de Rep.* 2, 20. In Plaut. *Men.* 1, 2, 4, 5, 1, 20 and *Phorm.* 913, it is applied to a divorced woman. And in Plaut. *Stich.* 1, 1, 2 Penelope is spoken of as *quae tam diu uidua suo caruit*. (Weise however here rejects the word *uidua*.)

ACT V. SC. 2.

During Chremes' last angry speech Menedemus has gone into the house and now returns with Clitipho and Syrus, whom

he has informed of Chremes' anger and consequent determination to disinherit his son. They appeal in vain to Chremes, who declares that he does it for Clitipho's good, to prevent his being ruined by Bacchis, and that he is not going to punish Syrus any further than leaving him to take care of himself. He leaves the stage after v. 977. And then Syrus suggests to Clitipho that the real reason of this is that he is not really the son of Chremes and Sostrata, who having found their real daughter take this pretext for discarding him. Clitipho goes off (v. 996) to beg his parents to tell him the truth. Syrus left alone explains that he has made this suggestion not because he believes its truth, but that Clitipho's distress may effect his reconciliation. He does not however expect to get off so easily himself, and on seeing Chremes coming he runs off, and does not appear again.

As Syrus runs off, Chremes with his wife Sostrata comes on. She is remonstrating with him on his severity to Clitipho, and begging him to forgive his son. 'See!' she says, 'you have already induced him to believe himself a foundling.' 'Never fear,' he retorts, 'he is so like you in character that he will be always easily recognised!'

To them enters Clitipho in great distress. He entirely acknowledges his faults and entreats to be allowed to atone for them.

959. *nisi*: (542. 658) "only I wish you well with all my heart:" it is not quite accurate to say that *nisi*=*sed* in these cases. *Nisi* does not indeed here and in similar passages introduce a correction, but it introduces a new sentence which contains a modified form of the statement in the previous one. Cf. Cic. *Rosc. Am.* 35, 99, *quid erat quod Capito omnium primum scire voluerit? Nescio: nisi hoc uideo, quod...uoluerit.* "I don't know: only I do see thus much, that he wished etc."—Zumpt, § 526. See Tyrrell on Plaut. *Mil.* 24.

960. Clitipho comes in talking to Menedemus.

961. *quidquid huius*: 'whatever of what I have done,' cf. Eun. 980, *Quidquid factum est, culpa non factum est mea.*

962. *animo omissio*. St. quotes *Adelph.* 830, *At enim metuas ne ab re sint tamen omissiores paullo.*

963. *consulere in longitudinem*: in *longitudinem*, lit. 'length-wise,' is here somewhat strangely used for *in futurum*. St. quotes Tacitus, *H.* 2, 95, *in longius consultare.*

964—8. The upshot of it all is that Chremes pretends to have settled all his property on his daughter, so that Clitipho will be dependent on her for his livelihood.

966. *abbi ad proximos*. Though Chremes means his daughter he uses the plur. masc., because he purposely means to be vague, and when speaking in general terms of a person or persons the masc. plur. is used, cf. 151, 298, 383. Fleck. reads *ad proximum*. (Clinia) *tibi qui erat*, cf. *Ov. Ep.* 3, 43.

969. *Satius est* etc. 'It is better so than that by your succeeding to it Bacchis should really have possession of our property.' *Possidere* is used here accurately of the person who has the actual enjoyment of property, though the *dominium* or absolute legal ownership may be in another person. So figuratively of using a name which is rightly another's, *Plaut. Mil.* 2, 5, 27, *falsum nomen possidere*, *Philocomasium, postulas*. *haec*: 'this property of mine.' Cf. *Eun.* 119, *hospes—qui mihi reliqui haec quae habeo omnia*.

971. *Emori*, 'to die out of hand,' ἀποθάνειν. See Merivale on *Sall. Jug.* 14. *uiuere*, 'really to live,' 'to live a life which may properly be so called.' This use of *uiuere* is common in *Martial*, e. g. 2, 90, 3, 4, *Viueret quod propero pauper nec inutilis annis*, *Da veniam; properat uiuere nemo satis*. Only by a 'proper use of life,' *Martial* means 'enjoyment,' Chremes means 'moral conduct.'

972. *istoc utitor*: 'follow your own plan,' i. e. of dying. *Hor. Ep.* 1, 6, 67, *Si quid nouisti rectius istis, Candidus imperti; si non his utere mecum*.

974. *huic*, i. e. *Clitipho*. *illoet=i-licet*, 'go! you may.' Cf. *scilicet*, 358.

975. *aram nec precatorem*: an altar to fly to for refuge, to escape punishment; or a friend to beg him off. Instances are quoted from *Phorm.* 140 f.; and *Plaut. Mostell.* 5, 1, 60 f.

977. *nec uos est* etc. The full sentence would be, *nec uos aequum est succensere mihi ob id, quod facio*.

979. *tibi iam* etc. 'For you I understand there is living provided at your sister's house.'

980. *a fame*: Bentley for *fame*. He compares *Hecyr.* 736 *nil tibi est a me pericli, mulier. rediisse*, cf. on 931.

983. *ibi*, 'engaged in that.' Cf. 472, *subsensi...illos ibi esse*.

984. *non aberit longius*, i. e. "*consilium*, 'I shall soon have an idea.'"—W. Cf. 668.

986. *quod mihi in mentem*, sc. *venit*: cf. 890.

988. *te indulgebant*. Terence usually has *indulgere* with the accusative, instead of the dative. v. *Eun.* 222; *Adelph.* 63. Though before (861) we had *nimum illi indulges*.

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